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JAMES STUART Esq. F.R.S.

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THE·ANTIQUITIES·OF ATHENS·

MEASVRED · AND · DELINEATED
BY · JAMES · STVART · F.R.S. AND · F.S.A.
AND · NICHOLAS · REVETT.
PAINTERS · AND · ARCHITECTS.

VOLUME · THE · SECOND.



L O N D O N
PRINTED · BY · JOHN · NICHOLS · MDCCLXXXVII.



TO THE PUBLICK.

IT would be truly unpardonable, if I did not take this opportunity of publicly testifying my sense of the great obligations conferred on me, by the numerous friends of my late husband Mr. STUART, in promoting the publication of this volume: my own efforts to that end would have proved ineffectual, had I not received their assistance. To the gentlemen of the Dilettanti Society I am greatly beholden, they having, with the utmost liberality, presented me with many of the plates, necessary to compleat the volume, from original drawings in their possession. I am likewise much indebted to Mr. William Newton, of Greenwich, for his assistance by generously taking a very principal part in the completion of this volume, and thereby contributing to give the world the collection of Antiquities, which, without such united aid, must have been left in oblivion.

ELIZABETH STUART.

I N T R O D U C T I O N.

THE following work having been, by the sudden death of the author, left unfinished; and his friends judging that it should be published without alterations or additions, excepting such only as were requisite to complete his intention, and for which the materials he left afforded authority; it becomes necessary to account to the reader for some deficiencies he may observe, and apprise him of what has been done since Mr. Stuart's decease, that the known accuracy, taste, and classical knowledge of the able author may not undeservedly be impeached.

Mr. Stuart, having been very infirm for some years preceding his death, left his papers in great confusion and disorder; many were incomplete, and several were missing. The first business therefore was to discover the arrangement, and, when that was obtained, recourse was had to the original sketch-books, and such authentic documents as could be found, in order to complete the examples that were unfinished, and supply those that were wanting. Where these authentic materials have failed, the deficiency has been left remaining, except that, instead of some of the views which could not be found, others relative to the subject described have been substituted. The work is very highly indebted to the liberality of the Society of Dilettanti, who have been at the expence of engraving a great number of the plates, from original drawings in their possession. Several of the members of the Society have interested themselves in promoting the publication of this volume, and have contributed to that end much of their time and knowledge. To them, therefore, it is in a great measure owing, that upon the author's death the work was not entirely relinquished, and the honour and utility of so valuable a performance lost to the British nation.

The following are some particulars of which it may be proper the reader should be apprised.

In the explanation of the Acropolis it has been omitted to note, that the asterisk (*) in the plan marks the place of the little Ionic temple mistaken by Wheeler and Spon for the temple of Victory Apteros. Mr. Stuart says, it was probably the temple of Aglauros, and is now intirely demolished. (See chap. V. pages 39 and 40.)

In the description of plate III. chap. I. of this volume, it is said some triangular holes are marked on the architrave. The author probably intended so to do, but they are omitted. A representation of some holes may be seen on the architrave in plate I.; they are however made quadrangular, whether by mistake or not, is uncertain.

In page 12, it is said, the plates XIV. XV. XVI. XVII. are taken from the northern side of the Parthenon; but it must be observed, that the first and last only are from that side, and the other two plates, XV. and XVI. from the southern side.

The plates XXIX. and XXX. of chap. I. though described in the letter-press, were not to be found: the first of the two may be seen in Montfaucon's Antiquities; but it is there so incorrectly represented, that a copy of it would be a disgrace to this work. Of the latter, all that could be found of the drawing for it has been engraved.

Of the second chapter, the view, plate I. so particularly described in the letter-press, was misfiling; its place, therefore, is supplied by an engraving from a view of the same temple belonging to the Society of Dilettanti, and drawn by Pans on the spot.

Plate IV. plate VII. and plate XX. of chap. II. have been engraved, since the author's death, from drawings in outline that he had left; but no drawings for plates V. VI. and X. of this chapter could be found: they have therefore been delineated by having recourse to the original sketches and dimensions.

Of the third chapter, Mr. Stuart had intended four plates, as he expresses in p. 24; nevertheless but two had been engraved, nor were any drawings of those intended for the two others to be found: the word plate, therefore, at the bottom of that page, must be considered as an erratum.

The letters S and T, in plate II. of this chapter, were inserted by Mr. Stuart, but not explained. The former, without doubt, distinguishes the apartments behind the scene wherein Vitruvius (lib. v. cap. 9.) says the chorus was prepared. The latter probably marks the porticus Eumenici, mentioned in the description of the plan of the Acropolis annexed to this volume. In p. 24, line 26, the letters c, b, d, referring to this plate, should be read D, b, B; and in line 28, the letters c, f, should be g, f.

All the architectural engravings of the fifth chapter have been copied from the drawings of Mr. Revett, belonging to the Society of Dilettanti. Mr. Stuart had not prepared any drawings relative to the Propylæa, except a view: this he mentions, p. 38, but it could not be found; another view, therefore, of the same object, belonging to the Society, and drawn by Pans, has been inserted in its stead.

In the first volume, the vignettes are explained at the end of the several chapters; this, however, had been omitted in those chapters of this volume which were printed before Mr. Stuart's death; it has therefore been thought most proper to omit them also in the other chapters, and to annex the explanation of the whole to the end of the volume.

The errors of Mr. Le Roy, which Mr. Stuart has particularly exposed in his first volume, he determined in the succeeding volumes to omit noticing, expressing himself, in a paper that he has left behind him, thus: "Mr. Le Roy, during a short stay at Athens, made some hasty sketches, from which, and the relations of former travellers, particularly Wheler and Spon, he fabricated a publication, in which the antiquities, that even at this day render Athens illustrious, are grossly misrepresented. This performance was censured in our first volume, and some of his errors detected and exposed: he has highly repented this in a second edition, but deeming his attempts at argument, as well as his abuse, undeserving an answer, I shall not detain my reader, or trouble myself, with any farther notice of him, but submit my opinions and works to the judgement of the public."

OF THE ANTIQUITIES OF ATHENS.

VOLUME THE SECOND.

Vol. II.

B

A D V E R T I S E M E N T.

WHEN Mr. Revett and I returned from Athens, and received Subscriptions for our first Volume, uncertain whether we should be encouraged to proceed farther with this Work, we selected such Buildings for our proposed publication, as would exhibit specimens of the several kinds of Columns in use among the ancient Greeks; that, if, contrary to our wishes, nothing more should be demanded of us concerning Athens, those who honoured us with their Subscriptions to that Volume, might find in it something interesting on the different Grecian modes of decorating Buildings.

But the favourable reception that Volume met with, having encouraged me to go on with the work (now my sole property); I shall publish the remainder in the following order, with as much dispatch as is consistent with that accuracy and elegance which are indispensably requisite in a Work of this kind.

The present Volume will treat of Buildings erected while the Athenians were a free people, chiefly during the administration of that great statesman Pericles.

The third Volume, which is intended to complete the Work, and which is at present in great forwardness, will contain descriptions of some Buildings erected after the time that Athens became subject to the Romans. For though deprived of its liberty, and greatly fallen from its ancient splendor, it was still a respectable City, to which the principal men of Rome sent their sons for education; it still produced Artists, and had a taste for magnificence. To these will be added such other remains of Antiquity, as in our different excursions appeared to us not unworthy the notice of the Public, on account either of their excellence or their singularity.

JAMES STUART.

* The quotations from Pausanias refer to the edition of Kuhniius, and those from Vitruvius to that of the Marchese Galizani.

OF THE ACROPOLIS.

THE Acropolis furnishes materials for the principal part of this Volume; I have therefore given a Plan and a View of it in its present state. It is built on a rock, which is on every side a precipice, and accessible only at one entrance. The summit is fortified by a Wall built on its extreme edge, encompassing the whole upper surface, which is nearly level.

The natural strength of its situation is said to have induced the first inhabitants to settle there; and when in process of time, their numbers increased, they began to build on the adjacent ground below; till at length the Acropolis, being surrounded on every side, became the fortress of a large and populous city.

Here stood their most ancient Temples, the Panathenæic Festival was here celebrated, their Archives and their public Treasure were deposited here; and it was, on these accounts, esteemed the most sacred part of the city.

It was richly adorned by the Athenians, in the days of their prosperity, with Temples, Statues, Paintings, and votive Gifts to their Divinities, but is now in a most ruinous condition; though the remains of the famous Propylæa, the little Temple of Victory without wings, the Doric Temple of Minerva called Parthenon, and Hecatompedon, and the Ionic Temples of Erechtheus and Minerva Polias, with the Cell of Pandrosus, are still to be seen.

Its Walls have at different times been rudely repaired, or rather rebuilt, very little of the ancient masonry remaining; numerous fragments of Columns, Cornices, and Sculptures, appear in several parts of them, which make an uncouth and ruinous appearance.

The Turks keep a small garrison here; and it is the residence of the Dîdâr-Agâ or governor of the Fortress, as also of the Alâp-Agâ, and other inferior officers belonging to the place; all of them, except the Dîdâr-Agâ, are meanly clothed, and ill accommodated with lodgings; whence we may conclude, that their stipends are very moderate.

A View of the ACROPOLIS, taken from the Situation of the ancient Piræic Gate.

- A. 5. The Areopagus, a naked rock.
- B. 4. Mount Pentelicus.
- C. 3. Mount Anchesmus: on the highest point of it is a little church dedicated to St. George, formerly the Temple of Jupiter Anchesmus.
- D. 5. A Turkish sepulchre. All the little Columns, and Buildings near it, are Turkish Sepulchres; and the place is a Turkish Burying-ground.
- E. 2. The Temple of Victory Apteros, at present a magazine of military stores.
- F. 1. A modern Tower, now a Prison. It is built on an ancient ruin. Between this and the last-mentioned Temple, are seen the remains of the Propylæa.
- G. 1. The Parthenon.
- H. 3. A Column which formerly supported a Choragic Tripod; this with another of the same kind stand over the Choragic Monument of Thraçicles, now the church of our Blessed Lady of the Grotto.
- I. 4 and 5. The Theatre of Bacchus.
- K. 6. The entrance to the Stadium Panathenæicum.
- L. The entrance to the bridge over the Ilissus.
- M. 6. Columns of the Temple of Jupiter Olympius.
- O. 4. The Convent of St. Cyriani on Mount Hymettus.
- O. 7. The Kiosk, or Summer House of the Vaiwode; with a little garden adjoining.
- P. 6. The Temple described in the second chapter of our first Volume. Under it are two springs, one of which is called Callirrhœe, the other I have supposed to be the fountain of Panops.
- Q. 1. The highest point of Mount Hymettus. The stones on the fore-ground are ruins of the ancient City walls. The figures represent some of the principal Turkish inhabitants, diverting themselves at their favorite exercise, the Jereet. On the right hand is the Dîdâr Agâ, at whom the Vaiwode is about to throw his Jereet, and rescue his Kaiyah from the Dîdâr, who pursues him. The next is the Mudereef Effendi, who is conversing with Achmât Agâ, the richest and most respectable Turkish gentleman of Athens; the other Figures represent their attendants.



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A B C D E F

— Collected by Jones

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Vol II Plt page III



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Engraved by the artist

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Explanation of the Plan of the ACROPOLIS.

- a. A little Gate lying North of the Acropolis: it is the entrance to a kind of Outwork, through which it was necessary to pass before we came to the Propylæa, and got up into the Fortrefs.
- b. A small Fort facing that Gate.
- c. c. c. The Wall of the Outwork rudely built, and of little strength, but with a number of small Apertures in it, evidently left, that the garrison might discharge their Musketry through them in the enemy in case of an attack. This wall is continued till it joins another, reaching from the Fortrefs to the Theatre of Bacchus.
- d. Another little Fort.
- e. A Grotto directly under the Temple of Victory without wings. This is probably the Grotto of Apollo and Creüsa; and in it were the Temples of Apollo and Pan (*a*). Just before it is a spring of running water, which is soon joined by another smaller rill, rising at a little distance beyond it; this united little stream, near which stood the Temple of Æsculapius, is at present conveyed to the great Moschéa; passing in its way near the Tower of the Winds, in which I have supposed it recently gave motion to the Machinery of a Clepsydra, and afterward ran under ground to the Phalerus (*b*).
- f. Another little Fort.
- g. A Gate from this Outwork to the Turkish burying-ground.
- A. The lower grand Battery.
- h. c. i. A Wall extending from the lower grand Battery to the Theatre of Bacchus.
- k. A Gate in that Wall; over it is a very elegant little Basso-relievo, mentioned by Wheler and Spohn (*c*), and given as a tail-piece to this description of the Acropolis.
1. A ruined Moschéa; this I imagine was once a Christian church, raised on the foundation of an ancient Temple; near it are the ruins of several ill-built habitations, now abandoned, and in great part demolished, these we were not permitted to examine; there was in truth little in their appearance to excite our curiosity, but we wished to bestow some attention on them, because Pausanias mentions several Buildings that seem to have occupied this Situation; particularly the Temple of Aglauros (*d*), near which the Persians mounted up an unguarded part of the rock.

(a) Καταδύσσι (in τῇ; ἀκρωτύλῳ) εὐκ ἐς τῆς κέρως πύλῃς, ἀλλ' ὅσον ἐκ τῆς κερυτύλῃς, πύλῃς τε εὐδῃ, ἐξ, καὶ πύλῃς Ἀπολλωνος ἐκ τῆς πύλῃς, καὶ Πανός.

Paufen. Attic. c. xxviii. p. 68.

“ Descending (from the Acropolis) not into the lower City, but a little under
“ the Propylæa, there is a spring of water, and near it the Temple of Apollo
“ in a cavern, and of Pan.”

(b) See the third chapter of our first Vol. p. 16.

(c) Wheeler, p. 358.

(δ) Ἐμπροσθεν ὡς πρὸ τῆς ἀκροπόλεως, ὅπου οἱ δὲ τῶν πελάεω, καὶ τῶν οὐδῶν, τῇ δὲ
κατὰ τὴν ἐξέλευσιν, ἔν τ' αἱ ἴσπερ μάλιστα τὴν κατὰ ταῦτα ἀσπίδα ἀνέκριναν, ταύτην
ἐκείνην τινος κατὰ τὸ ἴδιον τῆς Κίρκουτος δευτέρου Ἀλθαίρου καὶ τινος ἀποκρίβαν ἵστος τῆ
ἐκείνου.

“*In the front of the Acropolis therefore, but behind the gates, and the way leading up to them, no guard was kept, no one suspecting any man would attempt to get up there; yet there some of the barbarians mounted up, near the Temple of Aglauros the daughter of Cecrops, although the place is a precinct.*”

H. The Theatre of Bacchus.

I. I. The Remains of an ancient Portico; perhaps part of the Peribolus of the Temple of Bacchus (l). This Wall and the Theatre of Bacchus form a kind of Outwork on the south side of the Acropolis, which we were not permitted to visit.

K. An Excavation in form of a Theatre, probably the vestiges of the Odeum of Pericles, as it is to the left of those who came out from the Theatre of Bacchus (m).

L. The Choragic monument of Thraſycles, &c. now the Church of our Lady of the Grotto. It is built against the rock of the Acropolis; above it stand two Columns on which Tripods have been placed, and on each side of it the rock has been chiselled away in such a form as evidently shews that more such little buildings have been erected contiguous to it. Near it some Inscriptions have been cut in the Rock, they are now almost entirely effaced, but the words ΤΡΙΠΟΣ and ΑΝΘΘΕΑΝ, with several proper names, are in different places still legible.

s. A Sun-dial, described in Chapter IV. of this Volume.

M. The Choragic monument of Lyſicrates, described in our first Volume.

I must here refer the Reader back to the ruins marked (l.) amongst which I have supposed were the Temple of Aglauros and the Prytaneum, and observe, that there is a Path, now little frequented, passing from them at the foot of the rock, through the outwork on the south of the Acropolis, and continued thence almost in a direct line to the Choragic monument of Thraſyllus, and thence again nearly in the same direction to that of Lyſicrates. This path I imagine traces out the street I have already mentioned, note (f), called by Pausanias the Tripods, which he says began from the Prytaneum (n). The Monuments above-mentioned, it is still evident, have had Tripods placed on them, and are probably two of the Temples on which, speaking of that street, he tells us the Tripods were placed.

N. A Grotto at the eastern end of the Acropolis, great part of which had recently fallen in.

t. t. t. A level space cut at the foot of the Rock, not ten feet broad, but of a very considerable length; on this, it is evident, a wall has been built of no mean strength. I imagine this to have been another part of the Pelasgic wall; between which, and the Rock of the Acropolis, a space of ground called the Pelasgicum was enclosed; and from the near approach of the Wall in this place to the Rock, it seems to have terminated at no great distance east from hence. Not far from this situation, we may conclude, stood the Temple of Eleusinian Ceres, for on the day of the greater Panathenaic Festival, the procession attending the Peplus went from the Pompeium, or building in which the apparatus for religious processions was kept, through the Ceramicus, to the Eleusinium, and passing on beyond the Pelasgicum proceeded southward to the Pythian Temple, and thence continued their march by the Portico of the Hermes, up to the Acropolis, where the Peplus was consecrated to Minerva. For an account of the Peplus, see note (24) of the next Chapter.

(l) Τὸ ἄνδρον δὲ ἐν τῇ ἐπὶ διὰ τὴν ἐκ τῆς ἀρχαίας τοῦ δὲ ἵεροσ τοῦ δὲ ἀρχαίας
Pausan. Attic. c. xx. p. 46.

"There is near the Theatre the most ancient Temple of Bacchus, within the
"Peribolus, or enclosure, of which are two Temples."

(m) Ἐν τῇ δὲ ἀρχαίᾳ τῇ ἐν τῇ ἐπὶ διὰ τὴν ἐκ τῆς ἀρχαίας τοῦ δὲ ἵεροσ τοῦ δὲ ἀρχαίας
Pausan. Attic. c. xx. p. 47.

"There is also near the Temple of Bacchus and the Theatre, a building, said
"to have been made in imitation of Xerxes' pavilion." This was certainly
the Odeum of Pericles, which Vitruvius tells us was on the left hand of
those who went out of the Theatre. See note (s) over leaf. See likewise
Plutarch in the Life of Pericles.

(n) Ἐν δὲ τῇ δὲ ἐπὶ διὰ τὴν ἐκ τῆς ἀρχαίας τοῦ δὲ ἵεροσ τοῦ δὲ ἀρχαίας
Pausan. Attic. c. 46.

"From the Prytaneum there is a street called the Tripods."

v. A grotto

v. A grotto near our first entrance at the little Gate marked (a), it is yet plainly to be discerned, that some ornament has anciently been bestowed on it.

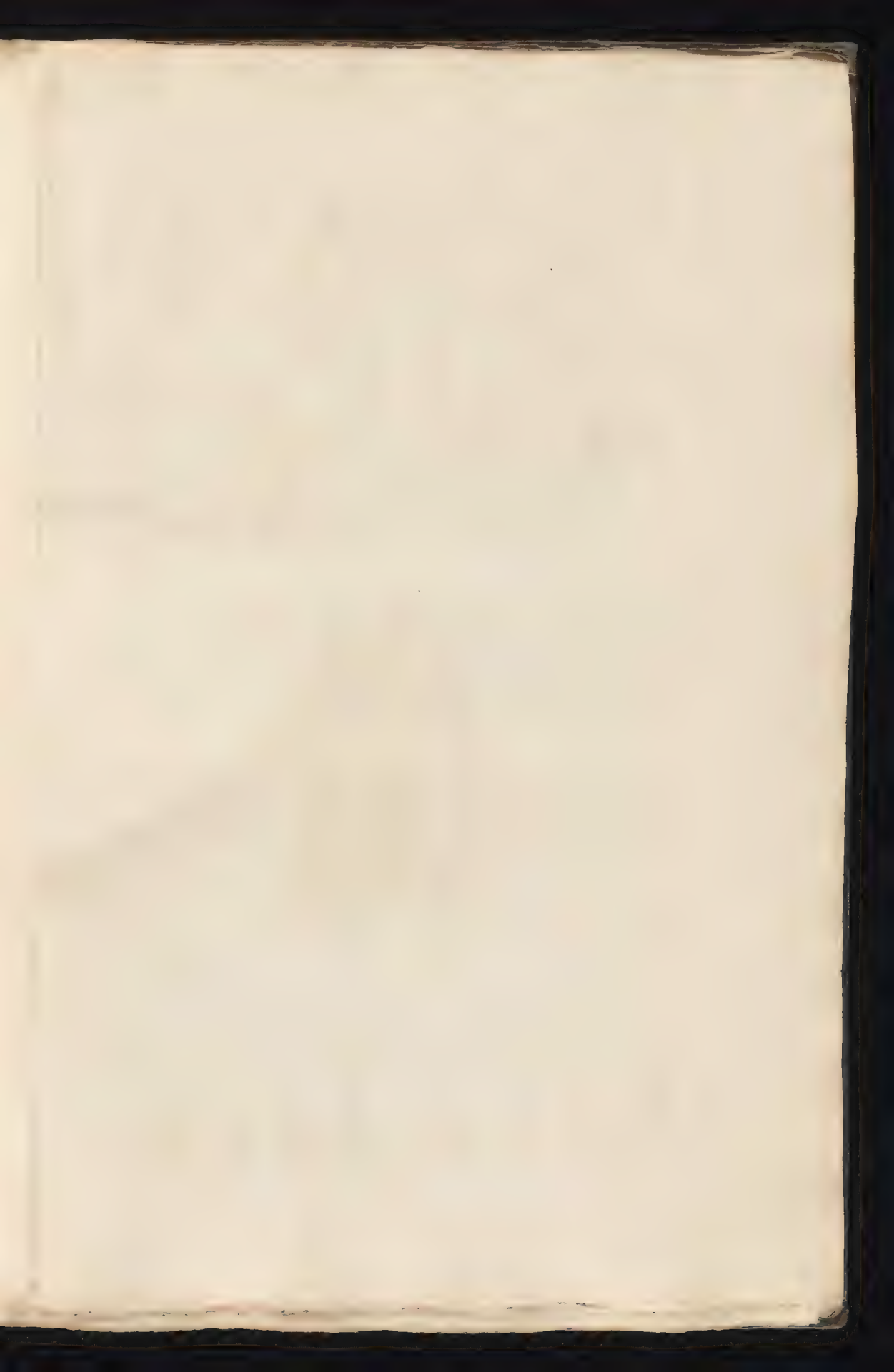
This Plan receives some illustration from Vitruvius (c), and at the same time affords a correction of his text.

It will appear on inspection, that the Temple of the Eumenides, built near the Tribunal of the Areopagus, can hardly be supposed more distant from the right hand side of the Theatre, than the Odeum of Pericles was from the left; I shall therefore propose, that instead of *Porticus Eumenici*, as it now stands in the passage cited, we read *Porticus Eumenidum*; and suppose that such of the theatrical audience as issued from the right hand side of the Theatre, would go for shelter to the Eumenides, while those who came out on the left would go to the Odeum; and that the Portico of the Temple of Bacchus, which was situated between those two places, and was nearer to the Theatre, afforded shelter to those who were not obliged to seek it at a greater distance.

(c) Post scenam porticus sunt constituendæ, uti cum imbres repentinè ludis interpellaverint, habeat populus quo se recipiat ex theatro, chorumque laxamentum habeat ad chorum parandum, uti sunt porticus pompeiana: itemque Athenis porticus eumenici, (I would read *eumenidum*), potiusque Liberi phænum, et exeuntibus a theatro sinistra parte, Odeum, quod Athenis Pericles columnis lapideis disposuit. Vitruvius, l. v. c. 9.

"Behind the Scene porticus are to be built, that when sudden showers interrupt the play, the people may have a place to which they may retreat from the theatre, and the managers sufficient space to prepare the Chorus; such are the Pompeian porticus at Rome; also at Athens the porticus of the Eumenides or *Phænia*, and of the Temple of Bacchus; and for those who go out from the left hand side of the theatre, the Odeum which Pericles built at Athens, &c."











CHAPTER I.

Of the Temple of Minerva, called Parthenon and Hecatompodon.

THIS Temple was built during the administration of Pericles, who employed Callicrates and Ictinus as Architects, under Phidias, to whom he committed the direction of all works of Elegance and Magnificence (a).

It has been celebrated by some of the most eminent writers of antiquity (b), whose accounts are confirmed and illustrated in the descriptions given us by those travellers, who saw it almost entire in the last century. Even in its present state, the spectator on approaching it, will find himself not a little affected by so solemn an appearance of ruined grandeur. Accustomed as we were to the ancient and modern magnificence of Rome, and by what we had heard and read, impressed with an advantageous opinion of what we were come to see, we found the image, our fancy had preconceived, greatly inferior to the real object.

When Sir George Wheeler and Dr. Spon visited Athens in the year 1676, this Temple was entire; and the former has given the following description of it:

"It is situated about the middle of the Citadel, and consists altogether of admirable white marble. The plane of it is above twice as long as it is broad; being 217 feet 9 inches long, and 98 feet six inches broad. It hath an ascent every way of five degrees, or steps; which seem to be so contrived, to serve as a Basis to the Portico; which is supported by channelled Pillars of the Doric order, erected round upon them, without any other Basis. These Pillars are 46 in number, being eight to the front, and as many behind, and 17 on each side, counting the four corner ones twice over to be deducted. They are 42 feet high and 17½ feet about. The distance from Pillar to Pillar is 7 feet 4 inches. This Portico beareth up a Front, and Frieze round about the Temple, charged with historical Figures of admirable beauty and work. The figures of the Front, which the ancients called the Eagle, appear, though from that height, of the natural bigness; being in entire Relievo, and wonderfully well carved. Pausanias saith no

(a) Plutarch in the Life of Pericles.

Attica, printed in the IVth and Vth volumes of Gronovius's *Thesaurus Antiquitatum Græcarum*.

(b) The reader will find an ample collection of what the ancients have said concerning this Temple in Meursius's *Cœcypia*, and his *Lectures*.

Of the Temple of Minerva,

“ more of them, than that they concern the birth of the Goddess Minerva. What I observed, and
“ remembered of them, is this :

“ There is a figure that stands in the middle of it, having its right arm broken, which probably
“ held the Thunder. Its legs straddle at some distance from each other, where without doubt
“ was placed the Eagle: for its Beard, and the majesty which the sculptor hath expressed in his
“ Countenance, although those other usual characters be wanting here, do sufficiently shew it to
“ have been made for Jupiter. He stands naked, for so he was usually represented, especially by
“ the Greeks. At his right hand is another Figure, with its hands and arms broken off, covered
“ half way the legs, in a posture as coming towards Jupiter; which, perhaps, was a Victory,
“ leading the Horses of the triumphant Chariot of Minerva, which follows it. The Horses are made
“ with such great art, that the Sculptor seems to have out-done himself, by giving them a more
“ than seeming life, such a vigour is expressed in each posture of their prancing and stamping,
“ natural to generous horses. Minerva is next represented in the Chariot, rather as the Goddess
“ of Learning than of War, without Helmet, Buckler, or a Medusa's head on her breast (c). Next
“ behind her is another Figure of a woman sitting with her head broken off, who it was is not
“ certain. But my companion made me observe the next two Figures, sitting in the corner, to
“ be of the Emperor Adrian, and his Empress Sabina; whom I easily knew to be so, by the many
“ Medals and Statues I have seen of them. At the left hand of Jupiter are five or six other
“ Figures; my Companion taketh them to be an Assembly of the Gods, where Jupiter intro-
“ duceth Minerva, and owneth her for his Daughter. The Postick, or hind-Front, was adorned
“ with Figures, expressing Minerva's contest with Neptune, about naming the City of Athens; but
“ now all of them are fallen down, only part of a Sea-horse excepted. The Architrave is also
“ charged with a Basso-relievo at several distances, divided into squares of about two or three feet
“ broad, and three or four feet high.—Within the Portico on high, and on the outside of the Cella of
“ the Temple itself, is another border of Basso-relievo round about it, or at least on the North and South
“ sides, which, without doubt, is as ancient as the Temple, and of admirable work; but not so high a
“ Relievo as the other. Thereon are represented Sacrifices, Processions, and other Ceremonies of the
“ heathens Worship. Most of them were designed by the Marquis De Nantell; who employed a Painter
“ to do it two months together (d), and shewed them to us, when we waited on him at Constanti-
“ nople. The Cella of the Temple without is 158 feet long, and broad 67 feet. Before you
“ enter into the body of the Temple from the Front, is the Pronaos, whose roof is sustained by six
“ channelled Pillars of the same order and bigness with those of the Portico, and contains near
“ the third part of the Cella; to wit, 44 feet of the length. We observed, in place of one of the
“ Pillars, a great Pile of Stone and Lime, of most rude work; which they told us the Kislar-
“ Haga had ordered to be so done, to help to support the Roof; because he could never find a
“ stone big enough to supply the place of the old Pillar broken down, although he had spent two
“ thousand crowns to do it.—From the Pronaos we entered into the Temple by a long Door
“ in the middle of the Front. But my Companion and I were not so much surprized with the
“ obscurity of it, as Monsieur Guillier; because the observations we had made on other heathen
“ Temples did make it no new thing to us.—When the Christians consecrated it to serve God in,
“ they let in the light at the East end, which is all that it yet hath; and not only that, but made
“ a semicircle for the Holy-Place, according to their Rites; which the Turks have not yet much
“ altered. This was separated from the rest by Jasper Pillars; two of which on each side yet re-

(c) Perhaps her Helmet, Buckler, and Eagle, were of gold, or of brass gilt: for we observed this kind of decoration to have been practised in the Basso-relievos remaining on the frieze which furrounds the Parthenon, and on that within the Portico of the Temple of Theseus; if so, the Goddess would certainly have been dispossessed of those ornaments long before Wheler and Spion visited Athens.

(d) Magni, who accompanied the Marquis in his travels, in his sixth Letter, says, The Ambassador obtained leave for the young Painter to make drawings on the fourteenth of November, and this letter is dated, Athens, the fifteenth of December; in the conclusion of it he says, I reckon we shall delay but a short time to re-embark, as we are to repair into Asia; and in his seventh Letter he says, he kept his Christmas at Scio; therefore the Painter could be employed in this work only part of two months.

“ main.

" main. Within this chancel is a Canopy sustained by four Porphyry Pillars, with beautiful
 " white marble Chapters of the Corinthian order: but the Holy Table under it is removed.
 " Beyond the Canopy are two or three degrees one above another in a semicircle, where the Bishop
 " and Presbyters used to sit in time of Communion, upon certain solemn days. The Bishop
 " sat in a Marble Chair above the rest; which yet remaineth above the Degrees, against the window.
 " On both sides, and towards the Door, is a kind of Gallery, made with two ranks of Pillars,
 " twenty-two below, and twenty-three above; the odd Pillar is over the arch of the Entrance,
 " which was left for the Passage.—They shewed us the place where two Orange-trees of Marble
 " had stood, which being taken thence to be carried to Constantinople, the vessel miscarried with
 " them. The Roof over the Altar and Choir, added to the Temple by the Greeks, hath the
 " picture of the Holy Virgin on it, of Mosaic work, left yet by the Turks.—This Temple was
 " covered outwardly with great Planks of Stone, of which some are fallen down, and are to be
 " seen in the Mosque (c)."

Thus far Sir George Wheler, who has copied this account from Dr. Spon, and added to it
 some mistakes of his own, which I have omitted. Dr. Spon tells us the measures were taken in
 French feet; therefore reckoning the diameters of the Columns $5\frac{11}{16}$ such feet, the extent of the
 Front between the outer surfaces of the angular Columns, reduced to English measure, will be
 found nearly 102 feet two inches, that of the side 225 feet 10 $\frac{1}{2}$ inches. But measures obtained
 by girting the circumferences of Columns are little to be depended on.

In the year 1687 Athens was besieged by the Venetians, under the command of the Proveditore
 Morosini and Count Koningmark; when an unlucky bomb, falling on this admirable Structure, re-
 duced it to the state in which we saw it.

In our way to it from the City, we passed by the Theatre of Bacchus, and came to the Pro-
 pylæa, which are miserably ruined, and thence through a street of scattered houses to the western
 Front of the Temple, the Majestic appearance of which cannot easily be described.

On this Front the Walls with their Antæ, and all the Columns of the Portico, with their Enta-
 blature and Pediment, are standing; and the Architecture has suffered little; but the sculptures in
 the Metopes, and the Figures in the Pediment, are defaced and ruined.

The Columns of the Portico stand on a Pavement, raised three steps above the ground; and
 there are two more from the Portico to the Pronæus (or rather Pœcicus, for the Pronæus was
 in reality at the opposite Front); from this there is another step, little more than an inch in
 height, into the Temple; so inconsiderable a rise has occasioned this step to remain hitherto unno-
 ticed.

The inside of the Temple was divided by a cross wall; and the lesser division, the Pavement of
 which is level with the top of the little step last-mentioned, is the part into which you first enter;
 Wheler and Spon have called it improperly the Pronæus.

This was undoubtedly the Opisthodomus, where the public Treasure was kept. Here the Co-
 lumns, mentioned by those travellers, are no longer remaining; but part of the rude Masi, said to
 have been erected by a Kislâr-Agâ, is still to be seen. Hence you pass into the greater division; at
 the western end of which, and on both the sides, the pavement of the Opisthodomus is continued on
 the same level, to about 15 feet from the Walls, enclosing an area sunk a little more than an inch

(c) Wheler's Journey into Greece, from p. 360. to p. 364.

In this division stood the famous statue of Minerva, of ivory and gold, the work of Phidias. Pausanias says, it was standing erect, her garment reaching to her feet; she had a helmet on, and a Medusa's head on her breast; in one hand she held a spear, and on the other stood a Victory of about four cubits high. Pliny tells us the statue was twenty-six cubits high, in which he perhaps included the pedestal; whereas they both say, the birth of Pandora was represented (*f*). We are not told whether the ivory was painted; but by what Strabo says, that Pantenus, the brother or nephew of Phidias, assisted him in colouring the statue of Jupiter at Elis, which was likewise of Ivory and gold, it probably was (*g*). The reason why ivory was used in statues of this kind, rather than wood, seems not to have been on account of its colour, but because wood is apt to crack, and to be destroyed by worms: For ivory is not of an uniform colour, being yellow near the outside of the tooth, and white in the middle; it therefore would require painting on that account, and likewise to hide the joinings of the pieces.

The Eastern front of this Temple bath suffered more than the Western; all the Walls and five of the Columns of the Pronæus are down; but the eight Columns in front, with their Entablature, remain pretty entire in their original situation, though much the greater part of the Pediment is wanting.

The outside of the Cell was furrounded at the top with a continued Freeze of about three feet four inches deep, representing the panathenaic pomp or procession, in Basfo-relievo; part of which was copied by a young Flemish Painter, employed by the Marquis de Nointel in the year 1674; two or three of whose drawings are represented in Montfaucon's *Antiquities* (k).

(f) Pausanias Attic. c. xxiv. p. 8, & Plinii Nat. Hist. l. xxxvi. c. 5, where for "*Ibi dii sunt triginta numero nascentes*," perhaps we should read, "*Ibi dii sunt porrigentes munera nascenti.*" See Hesiod, "Erg. & Op." ver. 81, *Pantenus the Painter assisted Phidias in finishing the Statue, by beautifying it with colours.* See also Plin. Nat. Hist. l. xxxv. c. 8.

Pantenus the Painter assisted Phidias in finishing the Statue, by beautifying it with colours. See also Plin. Nat. Hist. l. xxxv. c. 8.

(i) Pausan. in Attic. c. xxv. p. 61.

(k) L'Antiquité expliquée, vol. III.

(k) L'Antiquité expliquée, vol. III.

be made of a whiter Marble; and the heads of Hadrian and Sabina might be put on two of the ancient figures, which was no uncommon practice among the Romans. And if we may give credit to Plutarch, the buildings of Pericles were not in the least impaired by age in his time (1), therefore this Temple could not want any material repairs in the reign of Hadrian; unless the damage the Opisthodomus once suffered by fire, for which, Dethofthenes tells us, not only the Treasurers of the Goddess, but likewise those of the other Gods, were imprisoned (2), had remained so long unrepared, which is not probable:

I have said that the lesser division of the Temple was called the Opisthodomus, where the public treasure was kept. Thucydides tells us it was kept in the Acropolis; and having reckoned up what it amounted to, he says, "*the riches out of the other Temples may likewise be used* (3); which implies, that the treasure he had been speaking of was kept in a Temple: Aristophanes places Plutus, the God of Riches, in the Opisthodomus of the Temple of Minerva (4): His Scholiast, indeed, says; that this was the Temple of Minerva Polias; which is a mistake, for that Temple had only a single Cell, as will appear hereafter; nor could it be the Temple meant by Thucydides, since it was not finished till after the death of Pericles, as appears by the Inscription brought from Athens at the expense of the Society of Dilettanti. Demosthenes calls the Treasury Opisthodomus (5), which properly signified the back of a Temple (6); and Hesychius, Harpocration, Suidas, and the Etymologist (7), agree that the Athenian Treasury was in the Opisthodomus of the Temple of Minerva, which could be no other than this.

The 11th, 12th, and 13th marbles, in the second part of Dr. Chandler's Inscriptions, are registers of the Delivery of Donations in this Temple, by the Treasurers, to their successors in office. The 11th and 12th were found among its ruins. It is called Hecatompodon in both; and its Opisthodomus is expressly mentioned in the latter: The 13th calls it Parthenon.

There is a passage in Vitruvius, which if it relates to this Temple, as I am persuaded it does; would prove it to have been an Hypæthros; that Author says, "*The Hypæthros has ten columns in the Pronaos and Pœsticus, in all other respects it is like the Dipteros; within, it has two rows of Columns, one above the other, at a distance from the wall; so that you may pass round it at in the Portico of Peristyles; but in the middle, it is open to the sky without a Roof; the entrance is at each end, by doors in the Pronaos and the Pœsticus. There is no example of this at Rome, but at Athens an Ociastyle, and in the Olympian Temple* (8)."

I shall now remark the particulars in which the Parthenon agrees with what Vitruvius hath here delivered.

The description I have quoted from Wheler, shews that this Temple, when he saw it, had within the Cell on each side, two rows of Columns one above the other, standing at a distance from the Wall; the decorations on the Eastern front, prove the principal Entrance to have been originally

(1) Plutarch in Pericle, p. 352. Edit. Bryani.

(2) Demosthenes, c. Timocratem, p. 467. n. 216. Edit. Paris, 1570, where see the Scholiast.

(3) Thucydides, l. 21. §. 15. *ἡ δὲ πλεονεξία ἐκ τῶν ἄλλων ἱερῶν.* c. 1. 2.

(4) Arist. Plutus, v. 1194.

(5) Demosthenes, *Dei orationibus*, p. 98. n. 21. & c. Timocrate, p. 467. n. 216.

(6) Jul. Pollux, l. 2. c. 1. §. 6.

(7) In the word *ὀπισθόδομος*.

(8) Hypæthros verò decastylus est in Pronao et Pœstico: relique omnia eidem habet quæ Dipteros, sed inferiore parte columnas in altitudine duplices remotas a parietibus ad circuitiōnem, ut porticus peristylorum: medium autem sub divo est sine tecto, aditus quæ valvarum ex utraque parte

in pronao & pœstico. Hujus autem exemplar Romæ non est, sed Athenis octastylus, et in Templo Olympio. Vitt. l. iii. c. 1.

The edition of Jocundus, printed at Venice in the year 1515, is, I think, the first printed copy in which *Templo Olympio* is changed for *Templo Jovis Olympii*; and Philander is the first who has omitted the conjunction *et*, and by that means refers to one temple only, what in the preceding editions Vitruvius evidently applies to two.

Three Manuscripts in the British Museum, another in St. John's College, Oxford, and the Arundelian Manuscript in the library of the Royal Society, all which I have consulted; and two in the Vatican cited by the Marchese Galleani, all read *Templo Olympio*; as do, I think, all the editions before Jocundus.

Of the Temple of Minerva,

placed there; though it was most probably closed by the Greek Christians, because otherwise they could not have placed their Communion Table at the east end of the Temple, a custom they always religiously observe; it is likewise evident, that the Door we now see in the Western front, was originally there, for the threshold or step into it still remains; and thus far the construction of this Temple agrees with what Vitruvius has delivered, and favors my opinion. It is true the Roof with which it was completely covered, when Wheeler and Spon, and other Travellers, examined it, may seem to furnish a plausible objection to what I have here advanced; but as great additions and alterations have certainly been made, to adapt it to the performance of the numerous ceremonies of the Greek ritual, and the pompous functions of the Archbishop and his attendant Clergy, it is extremely probable that the Roof was completed at the same time; and this supposition will acquire additional support, when we consider that the space between the Columns did not much exceed thirty feet, and must have been covered in, before it was fit for the reception of a Christian Congregation; and that this work would not have been of a more expensive kind, nor have required greater skill in the execution, than the alterations which Wheeler and Spon inform us were made in the Eastern end (ε).

Another objection may be deduced from what Vitruvius himself has said, (Book IV. Chap. 7.) where enumerating several deviations from the usual form of Temples, he tells us, "*Temples are also built of other kinds, ordered with the same proportions, but differently disposed, as that of Castor in the Circus Flaminius, and that of Vejovis between the two groves; also, but more ingeniously, that of Diana Nemorensis, with columns added to the right and left on the shoulders of the Pronaos; but this kind of Temple, like that of Castor in the Circus, was first erected in the Fortrefs of Athens to Minerva, &c. (α).*"

Vitruvius having already told us, that there was no Hypæthros at Rome, seems, by remarking the similarity between those Temples he has here enumerated, and that of Minerva in the Acropolis, to furnish a proof that the latter was not an Hypæthros; but it must be observed, that in this place he is treating of the disposition of the external Columns only.

It appears extraordinary, that in the account Vitruvius has given of the Hypæthros, the examples he produces are exceptions to his doctrine; but we may be the less surpris'd at it, as the same unusual proceeding occurs in his account of the Peripteros; and it is obvious, that an Hypæthros, having eight Columns in Front, differs from one having ten, only in this particular, that the exterior Columns form a Peripteros instead of a Dipteros, round the Cell of the Temple; as the Marquis Galiani hath well observed in his comment on this place (κ).

Hitherto my remarks on what Vitruvius has said concerning this species of Temple, regard only that part of it which, I suppose, relates to the Parthenon; but I find myself obliged to add some farther remarks on that passage, on account of an error I have committed in the fifth Chapter of

(1) The following extract of a letter will assist us in this disquisition: it was written by a Captain in the Venetian army, who was present at the siege and the surrender of the Acropolis in the year 1687 and 1688.

"Era detto Tempio in forma di Parallelogrammo: le mura tutte composte di famosissimo marmo bianco, le colonne che l'accompagnavano erano al numero di 60, sopra le quali posava un Cielo di grandissima mole; in alcuni luoghi per ornamento, vi erano alcune cupole le di cui estremità si componevano di mattoni a musaico, in una di quelle cadde la bomba." *Lettere memorabili di Bulfinch, raccolta seconda, p. 86.*

The Cupolas here mentioned sufficiently prove, that this ceiling of the Parthenon was no part of the original Temple, but that it was the work of more modern Greeks; for thus they decorated the Church of St Sophia at Constantinople, and many other churches built by them during the time of the Constantinopolitan Emperors.

(α) Item genericis aliis constituuntur *Ædes*, ex iisdem symmetriis ordinata, & alio genere dispositiones habentes; uti est Calatoria in circo Flaminio, et inter duos Locos Vejovis. Item argutus nemori Diane, columnis adjectis dextra & sinistra ad humeros Pronao. Hoc autem genere prima facta est *ædes*, uti est Castoris in circo, Athenis in arce Minerve, &c. *Vitr. l. iv. c. 7. p. 158.*

(κ) Bisogna che questo Tempio (l'Hypetro in Atene di otto colonne) non fosse Diptero, cioè con doppio colonnato attorno, ma Monopetro, o come egli ha detto Periptero. *Vitr. l. iii. cap. 1. p. 102. n. 6.*

"The Temple (the hypæthros of eight columns at Athens) could not have been a Dipteros, that is, with a double range of columns about it, but a Monopetros, or, as he (Vitruvius) calls it, a Peripteros."

our first Volume, which treats of a ruin supposed by me to have been the Poikile. Wheler and Spon have called it the Temple of Jupiter Olympius; and Monsieur Le Roy has followed them in this, as well as in many other mistakes. I have there shewn, that neither the situation nor the dimensions of this Ruin answer to what the Ancients have delivered concerning the Temple of Jupiter at Athens, which I have inadvertently said was an Octastyle, when it certainly was a Decastyle. I was led into this error by Philander, and those Editors of Vitruvius, who since his time have, as before observed, followed his conjectural emendation; and who, instead of, "But an Octastyle at Athens and in the Olympian Temple," read, "But an Octastyle at Athens in the Temple of Jupiter Olympius."

The Plan of the Athenian Temple of Jupiter Olympius, which I shall give at the end of this Chapter, will shew that it was a Decastyle, and therefore could not possibly be that meant by Vitruvius, but some other; how then are we to understand him? I shall venture to suppose, that it is the Olympian Temple, in the territory of Elis, he has here mentioned; it was of great magnificence, the Olympic games were celebrated there, and a prodigious concourse of people from every part of Greece attended their solemnization. It seems to have been erected immediately after the Parthenon, at a time when the study of Architecture was highly cultivated, and therefore, might well deserve to be cited as an example by Vitruvius.

Pausanias has given a more particular description of this Temple, than of any other he had seen; he says it was a Doric structure, that it was 68 feet from the pavement to the top of the Pediment, and that the breadth was 95 feet (y); whence it is evident, there could not have been more than eight Columns in its Front; for, if we suppose the Entablature and Pediment occupied two-fifths of its height, as in the Parthenon they nearly do, the Columns being of Doric proportion, must have been more than six feet in diameter, and eight such Columns would not have left more than seven feet for each Inter-columniation.

The same Author, continuing his account, describes the two Doors, one in the Pronaos, and the other in the Posticus; and tells us that there were, within the Cell, Columns which supported lofty Porticos, through which you passed on to the image of the God: this, like that of Minerva in the Parthenon, was of a Colossal size, and made of Ivory and Gold by the same great Artist. These circumstances answer to the description Vitruvius hath given of the Hypæthros: there is however one particular mentioned by Strabo, which may appear to contradict this opinion; he says, this Statue of Jupiter was of so great a magnitude, that though he was represented sitting, he almost touched the Roof, and it seemed if he were to rise, he would uncover the Temple, which, he adds, was of the amplest dimensions (z).

Hence, indeed, it is plain, that the Statue was under cover; nor can it be supposed that so magnificent and costly a work, composed of Ivory and Gold, and delicately painted, was exposed in the open air to all the varieties of weather. Yet those who would contend, that the Temple of Jupiter Olympius at Athens, and not that at Elis, is the Hypæthros which Vitruvius meant to exemplify, will be under the same difficulty; for Pausanias informs us, a Colossal Statue of the God, formed likewise of Ivory and Gold, was placed in it (a). We must therefore allow, that in Temples of this kind some effectual covering was contrived to shelter such Statues from dust, sun, and rain; though we are no where told, nor is it easy to ascertain, the precise manner in which this was effected.

It must be observed however, that the Peristyle, or internal Colonnade, supported a Roof which sheltered great part of the Area of the Cell, and seems to have projected over the Statue; this perhaps was the Roof, which Strabo thought would have been in danger, if Jupiter had

(y) Pausanias Eliac. Prior l. v. cap. x. p. 398. Edit. Kluuii.

(z) Strabo, l. viii. p. 353.

(a) Pausanias, l. i. c. 18. p. 42.

rised from his feat. And may we not conjecture, that the Peplus of Minerva (*b*), in the Parthenon, and the Parapetasma of Jupiter (*c*) Olympius in Elis, mentioned by Pausanias in his description of that Temple, were each of them suspended in their respective situations, so as to afford the requisite shade or shelter to those most celebrated statues.

Thus I have said what has occurred to me on the subject of Temples without continued Roofs, and with only eight Columns in Front; of which kind both the Parthenon at Athens, and the Olympium at Elis, two of the most celebrated Temples in Greece, seem to have been. And if I am right in my conjectures concerning them, might not Vitruvius think himself obliged to acquaint his reader with these exceptions to his general doctrine?

The name of this Temple (Hecatompedon) implying that it extended a hundred feet, led me to enquire into the measure of the Attic Foot. For which purpose I compared the length of the lower Step in front, with its length on the side, and found them incommensurable; neither were the front and side lengths of the step above it commensurable with each other. But the third Step, on which the Columns of the Portico stand, measured 101 feet $\frac{1}{2}$ inch English in front, and 227 feet $\frac{1}{2}$ inch on each side, which are so nearly in the proportion of 100 to 225, that, had the greater measure been $\frac{1}{4}$ of an inch less, it would have been deficient of it.

(1) Meursius has collected from ancient Authors many particulars concerning this Peplus: See his *Panathenaea*, and *Reliquiae Att.* &c. It was the work of young virgins selected from the best families in Athens, over whom two of the principal, called *Arephorae*, were superintendents. (See a plate at the end of this Chapter, and likewise the tail-piece at the end of it). It was a principal ornament of the Panathenaeic festival; on it was embroidered the battle of the Gods and Giants; amongst the Gods was Jupiter hurling his Thunderbolts against that rebellious crew, and Minerva seated in her Chariot appeared the vanquisher of Typhon or Enceladus. (See the Chorus at the end of the second Act of the *Iteubia*). The names of those Athenians who had been eminent for military virtue, were also embroidered on it. When the festival was celebrated, this Peplus was brought from the Acropolis, where it had been worked, down into the City; it was then displayed and suspended as a sail to the ship, which, on that day, attended by a numerous and splendid procession, was conducted through the Ceramicus and other principal streets, till it had made the circuit of the Acropolis; the Peplus was then carried up to the Parthenon, and there consecrated to Minerva. That it did not serve to clothe or envelope the statue of the Goddess, but to hang over it, is evident from what Pollux has observed on this word: Πέπλος, ἡδύκαινα καὶ αἰθρία. Πέπλος δ' ἐστὶν ἀνέμων τὸν πεπλόν. δι' ἡδύκαινα καὶ αἰθρία. καὶ ἐν τῷ πεπλῳ ἐστὶν ἐντυπωθεῖν ὅτι ἐν τοῖς αἰθρίαις ἀνέμων. J. Poll. l. vii. c. 13. "Peplus, a garment and the like, the use of it is to shade, to ward off a storm, or to cover something; that it signifies a covering, we may conclude from the Peplus of Minerva." Had the Peplus been intended to clothe the statue, we to hang before it like a curtain, Pollux would not have used the words ἡδύκαινα, and αἰθρία; therefore it must have been intended to hang above it as an awning to keep off the dust; and if the Temple was an Hypæthron, to preserve it from the weather. Homer likewise uses Peplus in the same sense, when Pandarus tells Æneas he had left his Chariots at home covered with Pepli. *Iliad* E. ver. 194. But it no where appears more clearly, than in the following quotation from the Ion of Euripides, that the word Peplus is sometimes used to signify a covering, or what in our sea-phrases is called an awning, spread over an open space to keep off the sun. For the better understanding of this passage, it seems not amiss to premise, that Xuthus, induced by the answer of the Oracle to acknowledge Ion for his son, prepares to go from Delphi to the top of Paros, and there, grateful for the discovery, offer a sacrifice to Bacchus. Before his departure he commands Ion to erect a tent, and therein feast, during his absence, what friends remain at Delphi.

ὁ δὲ παῖς
Σταθὲν ἀνέστηκεν πεπλῶντος ἀνέμωνος
ὀψιρτατα δὴ δὴ, καὶ φέρει
καλὰ φορέα, δὲ περὶ αἰθρία βίβλιν
ἀνέμων, καὶ αἰθρία πεπλῶντος βίβλιν, &c.
Infant at his belief the pious youth
Uprents th' enclosure of the ample tent,
Fram'd to exclude the sun's meridian blaze,
Or the mild splendour of his parting Ray.
No wall he rais'd, the neighbouring woods afford
Supporters apt, without the mason's aid,
Rang'd in right lines, the numerous stakes extend
In length a hundred feet, in breadth a hundred;

Enclosing, as the skilful say, a square
10 Of full ten thousand feet; in which to feast
All Delphi, he prepares the genial board,
Then from the treasury of the God he takes
The consecrated tapestry, splendid wool!
To clothe with grateful shade the wondrous scene.
15 First o'er the roof he spreads the skirted Peplus
(The skirts on every side hang waving down),
Spoil of the Amazons, the votive gift,
That Hercules, heroic son of Jove,
Recur'd from conquest, offer'd to Apollo.
20 On this rich produce of the loom are wrought
The Heav'n's, within whose spacious store round
The numerous host of stars collective dwell;
His couriers there, down to his western gate
The Sun has driven; his last expiring beams
25 Draw forth the radiant light of Helios;
In fable stole Night urges on amain
With slacken'd reins her steeds and dusky car;
The Constellations on their swarthy queen
Attend; there thro' the mid heav'n's win their way
30 The Pleiades; his sword Orion grasps
Above them shines the Bear, circling around
Hecate's golden axis; while the full-orb'd Moon,
That halves the waning month, darts from on high
Her grateful splendor; there the Hyades,
35 To mariners unerring well known signs,
Appear; and glowing in the east Aurora
The harbinger of day, that from the sky
Chases night's glittering train.

Ion, Act the IVth, Scene the Ist.
Here we see, without a comment, the use to which this species of the Peplus was applied, and the magnificence with which it was supposed it might sometimes adorned. I must nevertheless add, that although the description I have quoted may appear to us at first sight, strangers as we are to this sumptuous kind of apparatus, to be merely a licentious fiction of the Poet, it must have had a different effect, when recited to an Athenian audience, accustomed to view with delight the decorations wrought on the Peplus they consecrated to Minerva, and suspended in the Parthenon.

(2) This *Parapetasma* Pausanias informs us (l. v. p. 405.) was a magnificent purple veil, the offering of King Antiochus; it either hung down from the Roof of the Temple, and was spread before the Statue, or it covered the open space of the Hypæthron. The Romans had Velaria stretched aloft over their Theatres and Amphitheatres, they were extended over a much larger space than the aperture of an Hypæthron; and we find the purple Velarium, which Nero spread over the Theatre, is called *Parapetasma* by Xiphilinus; on it, he says, Nero represented a Heaven spangled with stars, and his own portrait in the middle, figured like Apollo driving his Chariot; taking the idea perhaps (as Euripides seems to have done before him) from the Peplus, or the *Parapetasma*, that were suspended in some of the Grecian Temples.

These

These measures were taken from a brass scale of three feet, divided by that eminent Artist Mr. John Bird, whose works are known all over Europe.

The front measure give an Attic Foot of 12,137 London inches and decimals; the side measure one of 12,138.

Hence the Roman foot, which, according to Pliny, was to the Attic in the proportion of 600 to 625 (*d*), or of 24 to 25, will be found to be 11,651 London inches and decimals, or 971 such parts, as the London foot contains 1000, which does not sensibly differ from what has been determined by other methods (*e*).

I cannot conclude this Chapter without mentioning, that while I measured the Steps of this Portico, I observed the blocks of Marble, of which they are composed, appeared to be united and grown together, on their contiguous edges, the whole height of the step; and this apparent junction continued to some distance within the Portico. To satisfy myself in this particular, I traced the joint till no doubt remained of the separation; then returning to the edge of the Step, I broke off a piece across the joint with a hammer, which verified my conjecture; for in the piece thus broken off, one half of which was part of one block, and the other, part of the block next to it, the two parts adhered together as firmly as if they had never been separate.

Other instances of this coalition we meet with, which were always as here, in the perpendicular joint, never in the horizontal.

PLATE I.

A View of the Eastern Portico of the Parthenon.

THIS Front was more injured by the explosion of the powder, which happened during the Siege already mentioned, than the Front facing the West, for here much the greater part of the Pediment is wanting. In the space between the Columns is seen the present Moschea, built within the area of the Parthenon.

PLATE II.

The Plan of the Parthenon.

A. A. The Eastern front, in which was the principal entrance.

B. The Pronäus.—In this the disposition of the Columns may help us to explain an obscure passage of Vitruvius, where, speaking of some deviations from the usual manner of constructing Temples, he informs, that Columns were sometimes added to the right and left on the shoulders of the Pronäus; and that this addition, of which he instances some examples, was first practised at Athens, in the Temple of Minerva in the Acropolis (*f*). In effect, we here see two additional

(*d*) Plinei Nat. Hist. l. ii. c. 23. Strabo, l. vii. p. 322. say 585 Roman miles, according to the common reckoning of eight stadia to a mile make 4280 stadia. But if with Polybius we reckon 83 stadia to a mile, we must add 178 stadia to that number. The stadium was 600 Greek feet, and Polybius did not allow for the difference between the Greek and the Roman foot. For if the two feet were equal, as Polybius supposed, 83 stadia of 600 feet each would be equal to 5000 Roman feet, or 1000 paces, which was a Roman mile: but if the stadium measured 625 Roman feet, as Pliny says it did, eight stadia would be equal to a Roman mile, which Strabo says was the common reckoning.

(*e*) See Philosophical Transactions for the year 1760, p. 820.
VOL. II.

(*f*) Item argutus nemori Diane, columnis adjectis dextra est finitima ad humeros Pronäi. Hoc autem genere prima facie est adeo, uti est Castoris in circo, Athenis in Arce Minervæ & in Atica Summo Palladio. Earum non alius sed eadem sunt proportionibus; cellæ enim longioribus, duplices sunt ad latitudines, et uti reliquæ exsunt quæ solent esse in frontibus ad latera sunt transfata. Vitruv. l. iv. c. 7.

The words printed in Italics are manifestly corrupt, no such word as *exsunt* being elsewhere to be found; nor does the whole sentence give any idea of what it seems intended to describe. I shall therefore suppose that originally the text stood thus: *et uti reliquæ exsunt quæ solent esse in frontibus, ad latera sunt transfata.*

Columns, one on the right, and the other on the left, placed on what he calls the shoulders of the Pronäus, and occupying the usual place of the Antæ, before which they here stand at some distance, so as to leave on each side a lateral entrance into it. These lateral entrances constitute the only difference between this part of the Parthenon, and the same part in Temples constructed after the usual manner, for these had their Pteromata prolonged, till their Antæ ranged with the Columns of the Pronäus, as we see it in the Temple of Theseus at Athens, and of consequence their entrances could then be in front only. These entrances therefore appear to be all that Vitruvius has meant by the word *exifona*, in the place I have quoted from him.

b. b. The Antæ.

c. c. The additional Columns on the shoulders of the Pronäus. Between b. and c. are the lateral entrances, continued from the front to the sides.

D. D. The Cell in which the Statue of the Goddess was placed. The circles on this part are still visible, and mark the places on which the Columns of the Peristyle stood.

d. d. The middle of the Cell open to the sky, in which the pavement lay about 1½ inch below the pavement on the sides.

E. E. The Opisthodomus, the Roof of which was originally supported by six Columns, one of which, as Wheeler and Spon inform us, was wanting; its place being supplied by a rude mass of stone and lime, erected at the expence of a Kislár-Agá. At present no traces of these Columns are to be seen.

c. c. The remains of that rude mass, erected by the Kislár-Agá. This, we suppose, gives nearly the place of the ruined Column, mentioned by the above cited travellers; and assists in determining the situation of the other five; for which we have no other authority.

P L A T E III.

The Elevation of the Portico of the Parthenon. The dimensions marked on this Plate were all taken on the western Front, which is similar to the Front facing the east, except only, that on the eastern architrave certain triangular holes are cut, at regular distances, which are not repeated either on the sides, or on the front facing the west. They are inserted here, because I had no other convenient opportunity of introducing them. It is difficult to assign any use for these holes, unless we suppose that cramps were fixed in them, to support some kind of ornament, probably Festoons; with which the eastern Front, and that only, has been decorated. Of the figures in the Pediment and in the Metopes of this Plate and of those in the Freeze of the following Plate, I shall speak more particularly, when I come to treat of the sculptures of this Temple.

P L A T E IV.

A transverse Section of the Portico. Here the exterior Columns are removed, to shew those of the Pronäus; they stand on two steps raised within the Portico, and support an architrave, and the western end of a Freeze enriched with sculpture, which is continued quite round the Temple.

P L A T E V.

Fig. 1. A Section lengthways through the Portico and the Pronäus; b. b. one of the Antæ; c. c. one of the Columns of the Pronäus; the space between b. and c. is one of the lateral entrances. See the explanation of the Plan, letter B. and the note accompanying it.

Fig. 2. A Section of the Pediment.

Fig. 3. The Fillet and Cyma reverfa under the Doric cymatium marked A. fig. 2.

Fig. 4. The Moulding on the Corona of the Cornice marked B. fig. 2.

P L A T E VI.

The Capital and Entablature of the Columns of the Portico.

P L A T E VII.

Fig. 1. The Capital and Entablature of the Columns of the Pronäus and Poficus.

Fig. 2. The Capital of the Antæ, and the Section of the Entablature of the Pronäus.

Fig. 3. The Mouldings of the Capitals of the Antæ, on a larger scale.

P L A T E VIII.

Fig. 1. The Mouldings of the Capitals of the Columns of the Portico.

Fig. 2. The Mouldings of the Capitals of the Columns of the Pronäus; both on a large scale.

Thus much concerning the architecture of this Temple; it now remains to speak of the sculptures that adorn it.

In the western Pediment, which extends almost one hundred feet, the figures are so ruined, as to prevent my making any particular drawings from them; I have, nevertheless, from the fragments we saw there, and the descriptions of Wheeler and Spon, attempted in Plate III. to give a general idea of its appearance when entire; not from any opinion that I was able truly to restore what is wanting, but merely to shew the effect of so ample a Pediment filled with such a quantity of excellent sculpture. In Plate IX. are the figures which Spon and Wheeler suppose, perhaps without sufficient authority, to be the portraits of Adrian and Sabina.

The greatest part of the Pediment, fronting the east, is demolished, the figures remaining in its extreme Angles are so far distant from any place where they could be distinctly seen, that no particular drawings from them have been made, though, as this was the principal Front, there can be no doubt, but that the sculpture here, was at least equal both for composition and execution, to that in the western Front.

All the Metopes in the Freeze (in number 92) have likewise been enriched with Sculpture; those on the south side had each a groupe of two figures, representing a Centaur combating a Lapitha;

Lapitha; a few of these remain, and I have given three plates of them, numbered X, XI, and XII; they are in Alto Relievo, most of them miserably broken, though not so entirely defaced as those on the Metopes of the northern side and the two fronts.

But the principal piece of Sculpture we saw here, is the remaining part of the Freeze immediately under the Soffit or Ceiling of the Peripterus; it is three feet four inches in height, and was continued quite round on the outside of the wall of the Temple; so that the whole length must have measured at least 520 feet: the work is admirable, and the subject interesting. It represents the Panathenaic Procession, as will be evident on comparing the following Plates, with the accounts yet remaining of that splendid solemnity.

Of this I have engraved sixteen Plates, beginning with the western Angle of the side facing the north. On this Plate numbered XIII. we see two youths preparing to mount their horses and follow the Procession; others are just mounted, and are beginning their march; more than 60 feet on each side have been occupied by the horsemen who attend on this festival, amongst whom three varieties of dress are particularly distinguishable; some are clothed in a Chlamys and Tunic, some in a Tunic without a Chlamys, and others, excepting a little loose drapery, are quite naked.

I have contented myself with giving only four other Plates of this cavalcade, N° XIV, XV, XVI, XVII, they are all taken from the northern side, and I think include all the varieties of dress represented there in the original.

The Horsemen are preceded by Charioteers; of these I have given three Plates, N° XVIII, XIX, XX, being all I was able to recover; in the last is a youth, whom I suppose a Victor in the Chariot race, a man is about to crown him (*g*). Between these and Plate XXI, there is a great chasm, the intermediate part of the Freeze being destroyed; in Plate XXI, are three Scaphephori, or men carrying trays (*h*); there is another great chasm, between this and the Sacrificers and Ox (*i*), on the same Plate, which is the northern face of the stone forming the north-eastern angle of this Freeze.

In Plate XXII. is the other face of this angular stone, making the northern extremity of the end facing the east; two young maidens are there represented, carrying dishes or pateras; on the same Plate are Hydriaphora, or women carrying pitchers of water, and one assisting to support a Candelabrum. After another great chasm follows Plate XXIII. part of the longest piece in the whole Freeze, and probably that which was in the middle of this Front; on it are a God and a Goddess, perhaps Neptune and Ceres, and two other figures, one of which is a man who appears to examine with some attention a piece of cloth folded several times double; the other is a young girl who assists in supporting it: may we not suppose this folded cloth to represent the Peplus?

Plate XXIV, is the remaining part of this stone; here the Priests place a basket on the head of a young Virgin (*k*), and puts a torch in her hand; another young female figure has a basket

(*g*) *ἡν τὴν Πανθηναίων τῶν ἀντιπάλων ἰσοδρόμιον.* Xenophon in Symposio.
"There is a horse-race on the greater Panathenaic festival."

Καὶ οὕτως τὸν Πανθηναίων ἀγῶνα. *οὐδ' ἔτι δὲ δούκην αὐτῶν Πανθηναίων.*

"And the victor is crowned with a wreath of olive."

Athenae quocumque victores deo coronant. Plinius, lib. xv. c. 4.

(*h*) *XX. Πρωτόφειλον δὲ σφῆρα τῶν περὶ τὸν δῶρον ἐν τῇ σφαιρῇ, δὲ τῇ αὐτῇ σφαιρῇ σφῆρα*
ἐν τῇ δὲ σφαιρῇ, δῶρον, αὐτῇ, καὶ σφαιρῇ. Harpoc. in voce Scaphephori.

"The law has ordained that in the procession, the spherists themselves should
"carry trays, and that their daughters should carry pitchers of water and un-
"derstand."

(*i*) *ἡν τὴν Πανθηναίων ἑορτὴν ἡμεῖς αὐτοὶ τῶν Ἀθηναίων ἀντιπάλων ἀγῶνα δὲ τῶν*
ἐκ τῶν, Scholasticus in Nub. Aristoph.

"In the Panathenaic festival all the cities that were colonies from Athens sent
"an Ox to be sacrificed."

(*k*) *Παρθέναι δὲ τὴν τῶν παρθένων ἑορτὴν δὲ τῶν παρθένων ἑορτῇ καὶ*
σφῆρα. *κ. τ. λ.* Pausan. Attic. c. xxvii.

"Two virgins inhabit near the Temple of Minerva Polias; the Athenians
"call them Scaphephori (basket-bearers); they remain a certain time with the
"Goddess; and, when the Festival comes, at night, they are employed in the
"following manner: They take on their heads what the Priests give them to
"carry, neither the Priests knowing what she gives, nor the Virgins what
"they receive. There is an enclosure in the City not far from the Temple of
"Venus in the Gardens, and in it a natural subterraneous cavern; here they
"descend, and having deposited the things they have brought, take up others,
"which are likewise covered up and concealed; from this time they are dis-
"missed, and two other Virgins are conducted to the Acropolis in their place."

already

It is remarkable, that the harness of the horses in this Freeze was of metal, the holes by which it was fixed to the marble are still distinctly visible. The Thunderbolt likewise in the hand of Jupiter, Plate XXV, and the ornaments of several other figures, have been covered with the same material.

The disposition of these figures, particularly those of the Divinities on the part facing the east, and the march of the procession on the north and south sides toward that part, the holes also which are cut in the Architrave of the eastern Portico, mentioned in the explanation of Plate III. wherein apparently Cramps have been fixed, for supporting some kind of ornament, with which that Front alone has been decorated, are circumstances concurring with what has been already said, to prove that the principal entrance into this Temple was through the Portico fronting the east; and of consequence, that the Opisthodomus was in the situation I have assigned to it in a former part of this Chapter.

P L A T E XXXI.

The Plan of the Temple of Jupiter Olympius at Athens.

I HAVE here, according to promise, inserted the Plan of this Temple, and shall give some account of the state in which we saw it.

In the year 1753 there remained seventeen of these Columns, thirteen of which, standing together in one groupe, without any intervening chasm, but connected together by their Architraves, appear evidently to have formed the southern angle of the Front which faced the east, and furnish an unequivocal proof, that this Temple was a *Dipteros* (a); that is, the Cell was surrounded by two rows of Columns. These Columns exceed six feet in diameter, and appear to be near sixty feet high; they are of Pentelic marble, are fluted, have beautiful Corinthian capitals (b), and Attic bases, the outward row of which, I must observe, are distinguishable from those of the Columns next the Cell.

Three other Columns, belonging to the inner row of the southern Flank of the Temple, were standing at some distance from those above-mentioned; and there remained one, marked F. in this Plan, which originally stood in the western Portico. The last-mentioned Column proves, that when this Temple was entire, it had one and twenty Columns on its Flank; for if a right line is drawn from east to west, through the centers of the outward Columns, it will be cut exactly in the center of the twentieth Column of that row, by another line drawn at right angles to it from the center of the Column F. the base of which proves it was not in the Front of the Portico, but had another row of Columns standing before it. There will therefore have been one and twenty Columns on the Flank of this magnificent Temple; and of consequence it will have been a *Dodecastylo* (c), or have had ten Columns both in the Portico, and in the Posticus; which is the number that Vitruvius has assigned to the complete Hypæthros. On this supposition, the Front must have extended at least 167 feet, and the length from east to west, must have measured 372

(a) Antiochus Rex cum in id opus impensum esset pollicitus, celle magnitudinem, & columnarum circa dipteros collocatorem, epistylorum & architravum ordinem ad summum suum distributionem, maxima solertia scientique summa civis Romanus Cossutius nobiliter est architectatus. Vit. in proximo, l. vii. p. 260.

When King Antiochus had promised to be at the expense (of completing this Temple of Jupiter Olympius) that work was magnificently performed by Cossutius a Roman citizen, who adjusted the dimensions of the Cell, the arrangement of the Columns round the Dipteros, and the distribution of the Architraves and other ornaments, with great skill and profound judgement.

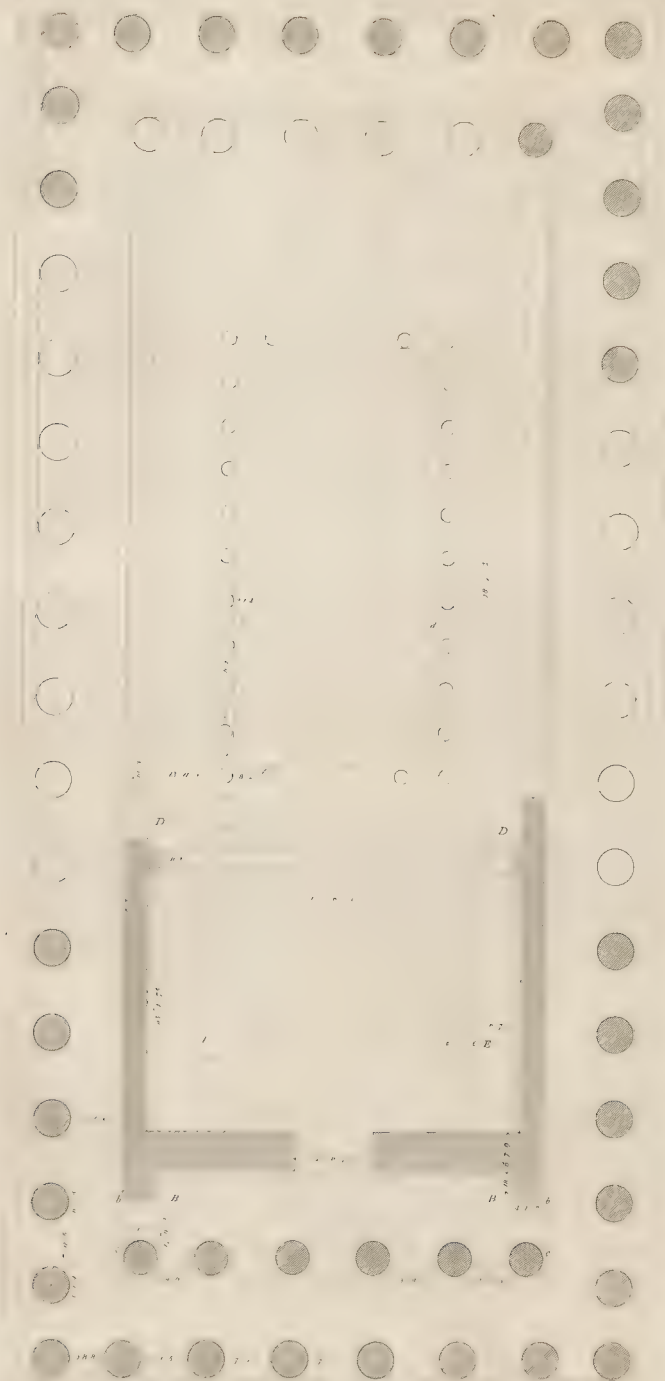
(b) In Alii vero Jovent Olympium simplicem modularum comparatis, eorundem symmetris & proportionibus, uti supra scriptum est, architectandum Cossutius suscepisse memoratur. Vit. in proximo, l. vii. p. 262.

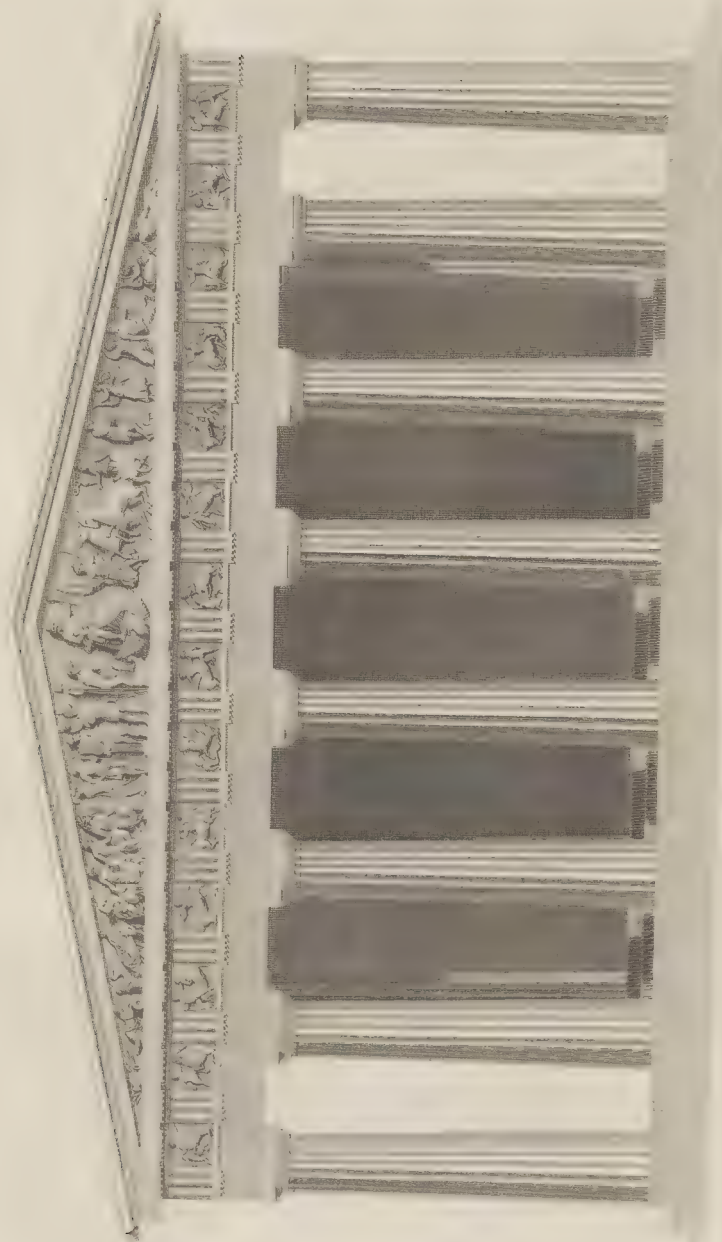
But it is said, that Cossutius was the Architect employed at Athens to build the Temple of Jupiter Olympius, on a scale of great dimensions, with the Corinthian ornaments and proportions, described by us in a former part of this work.

(c) Both Greeks and Romans placed an odd number of Columns on the flank of their Temples, but with this difference, the Greeks to twice the number of Columns in front, added one; so that an Octastyle Temple had 17 Columns on the flank, and an Hexastyle had 13; whereas the Romans from double the number in front took away one; and the Octastyle with them had only 15 Columns on the Flank, and the Hexastyle only 11.



Adelphi Group, A. C. J. The Architect & Co. 1850







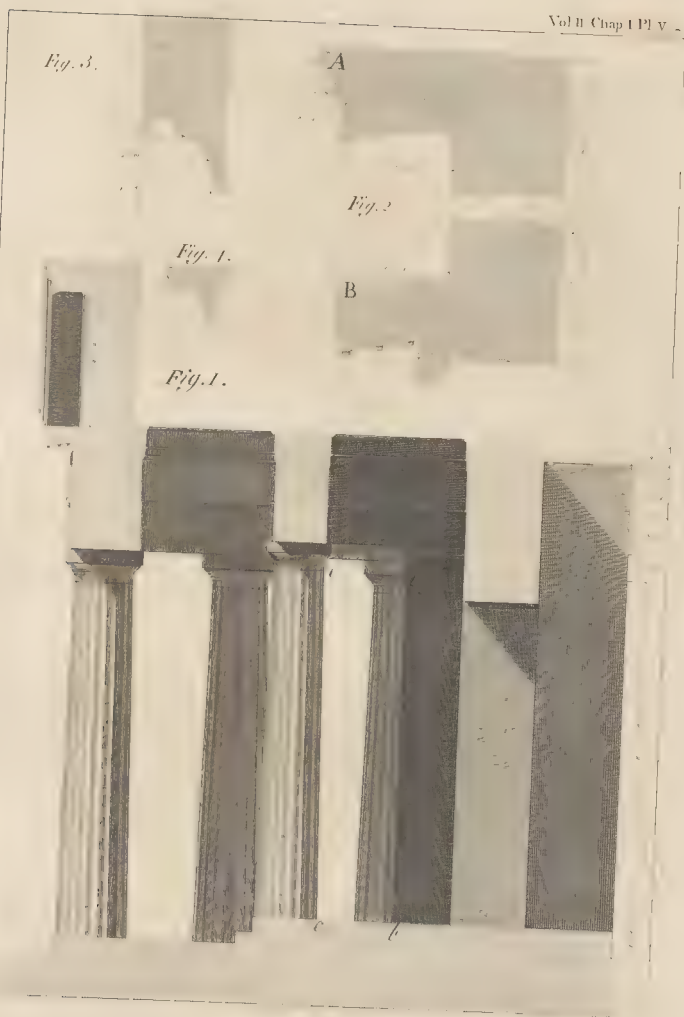


Fig 2

Fig 1

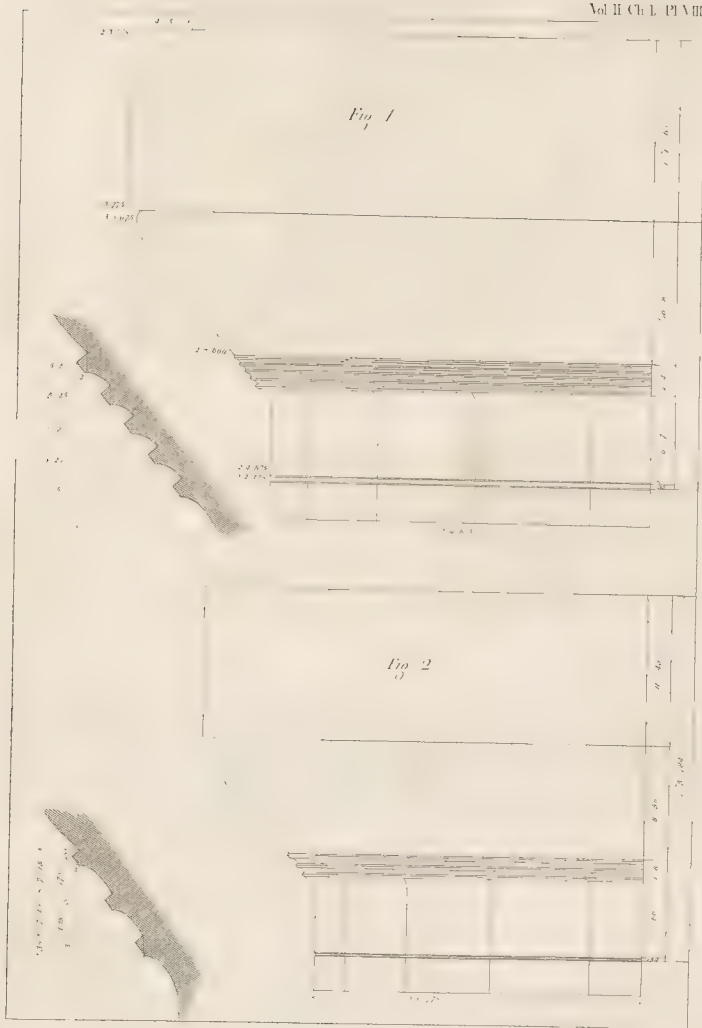
Fig 3

Fig 4



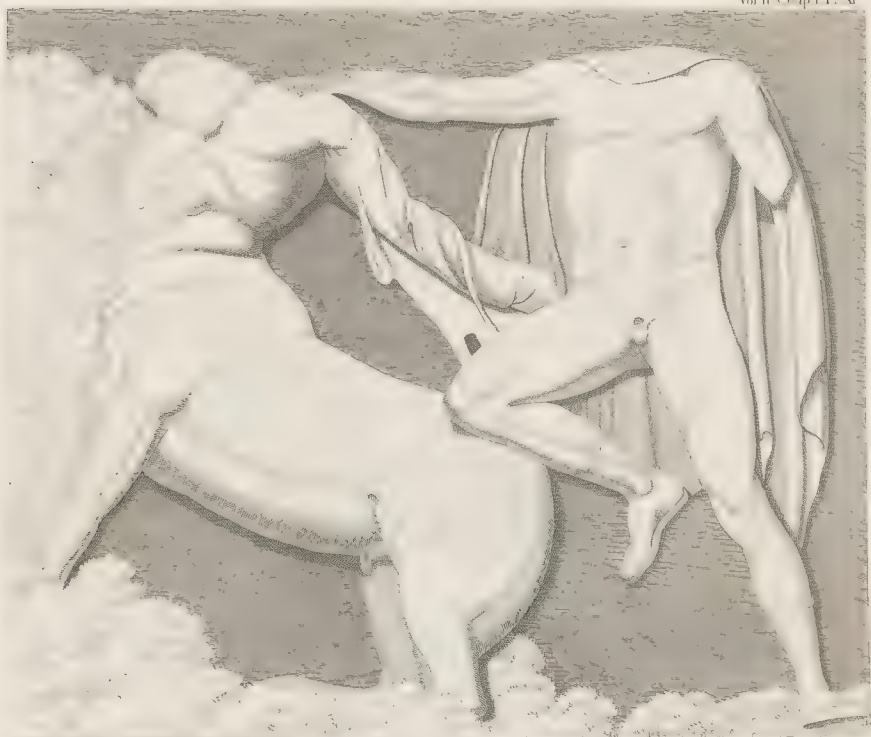


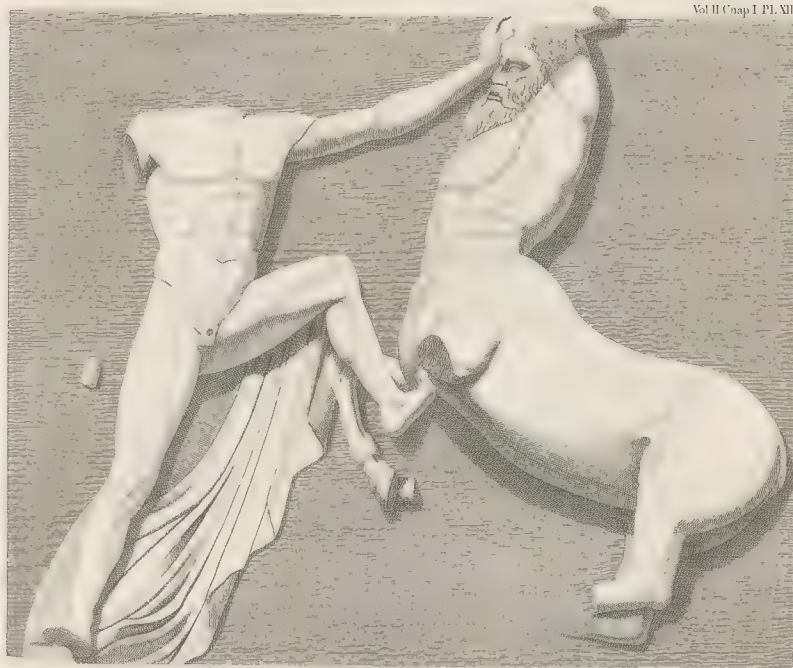
Fig 1













Plut. hist. moraliu. 6. 3. in. Antimachus. (Plut. 4. 17.)



Val Clupan



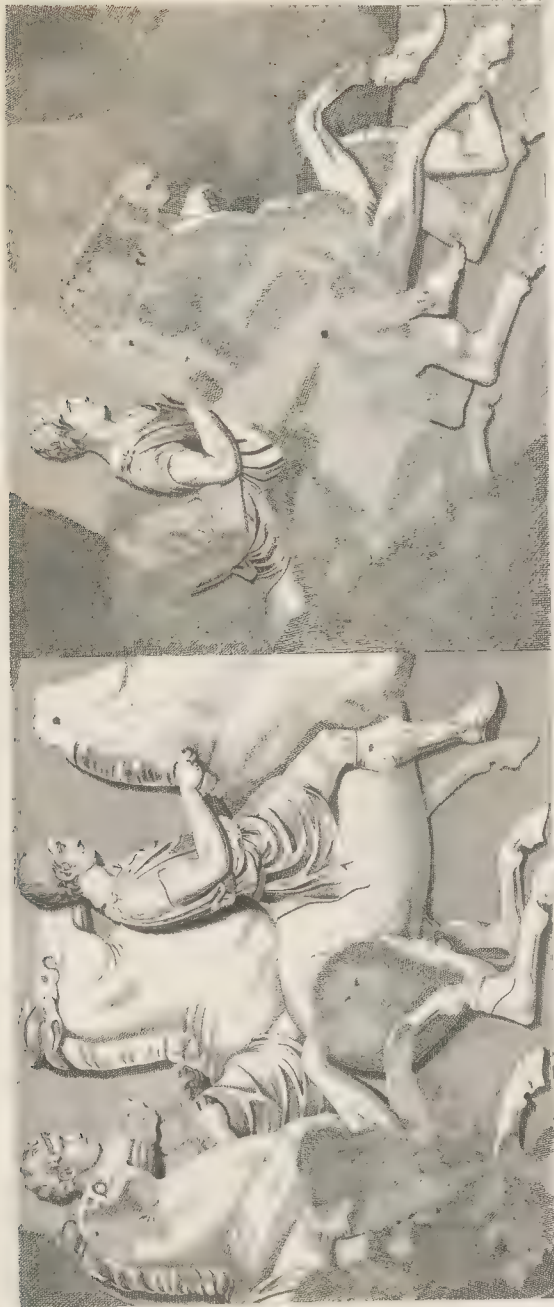


Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Statue of a woman, the size of life, in the museum of the Louvre.



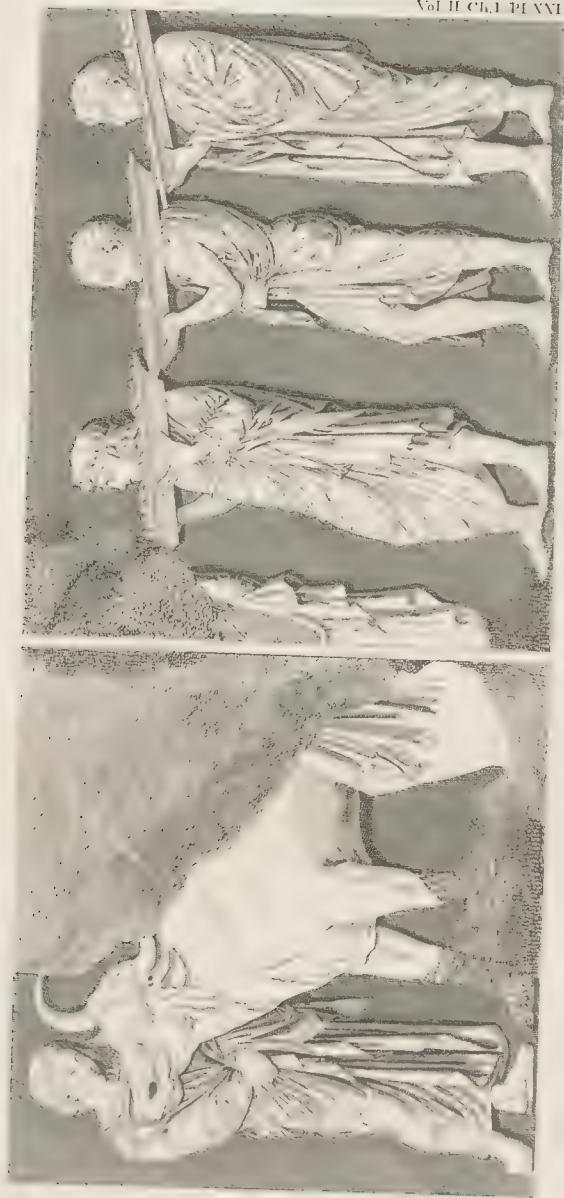


Атланты. — Атланты. — Атланты. — Атланты.

ALPHABET.



Fig. 1. The Author of the Letter.





THE LAST SUPPER



Plato, in his own house.



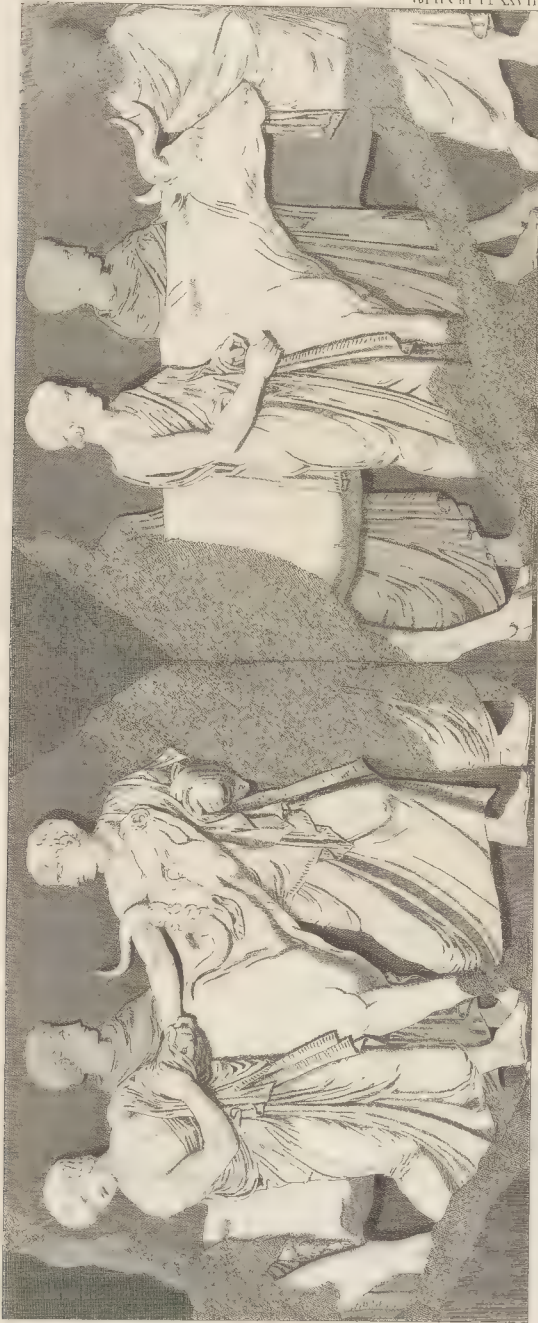
Relief in the Vatican Museums



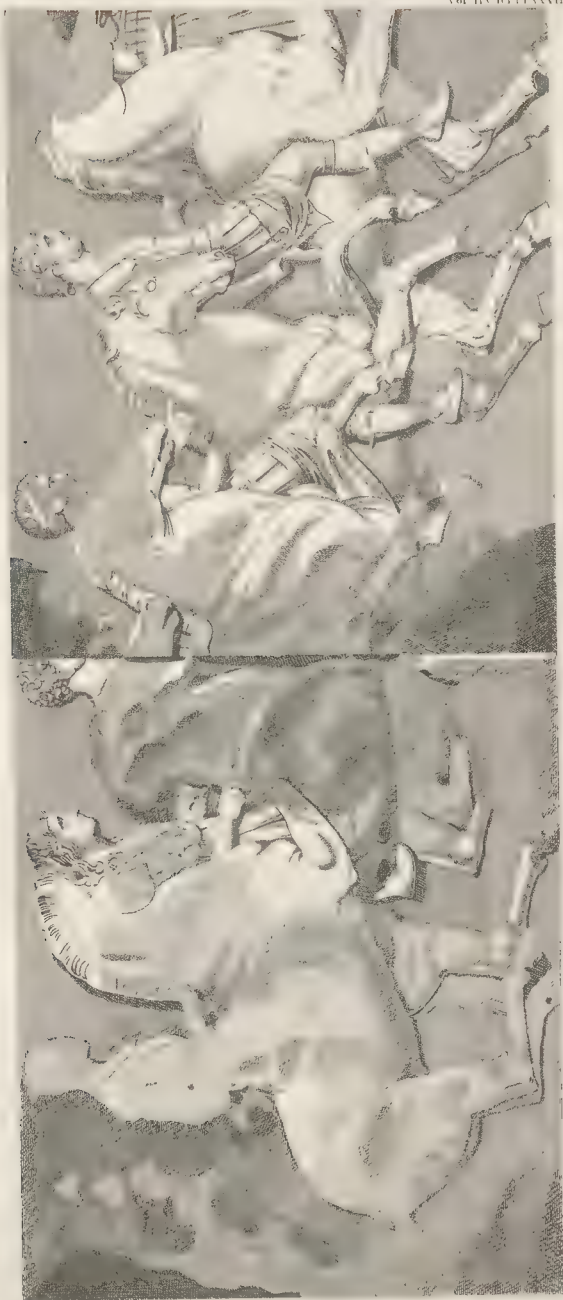
Antik. 175. a. nach der G. des J. Delmarcel

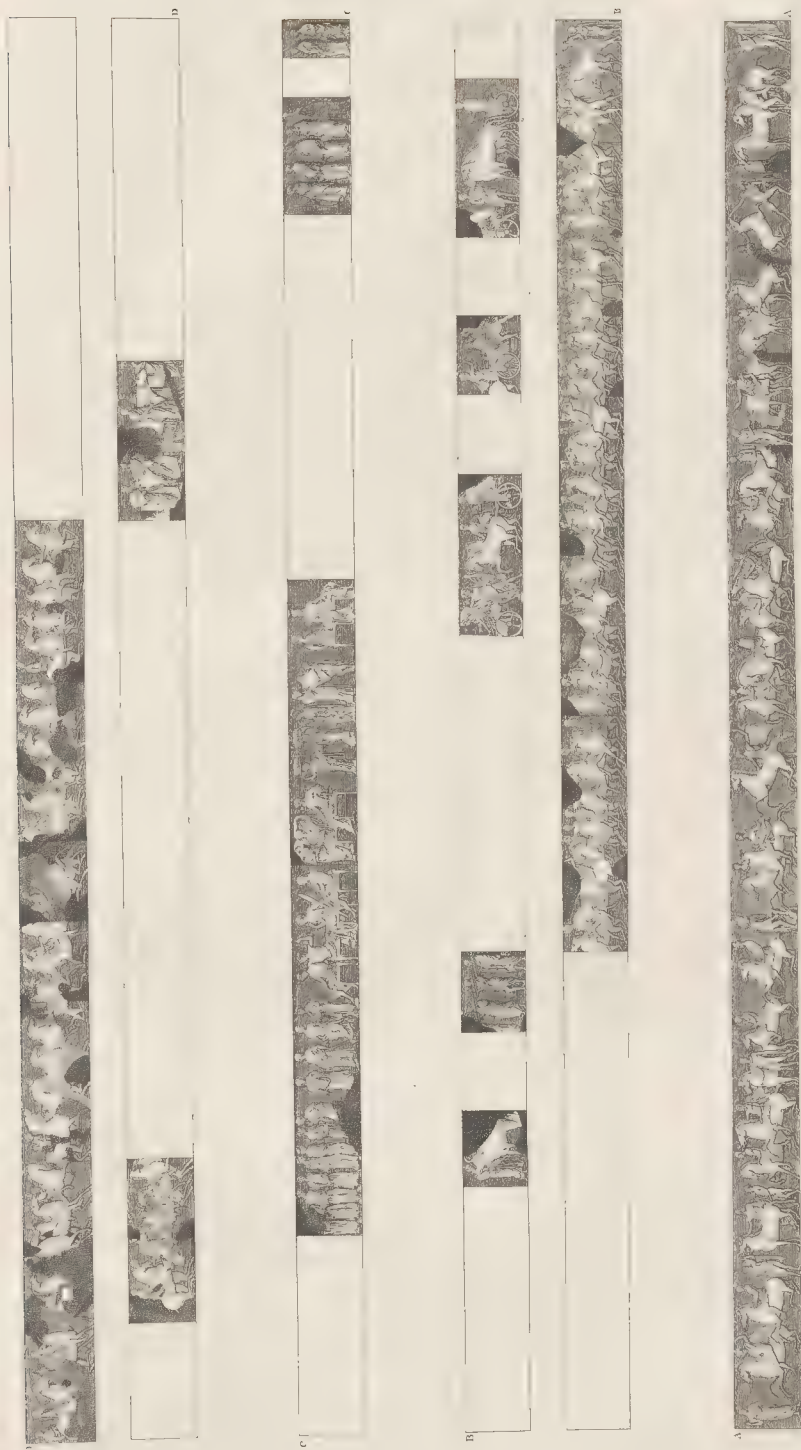


Fig. 1. 2. 3. 4. 5. 6. 7. *Antikensammlung*

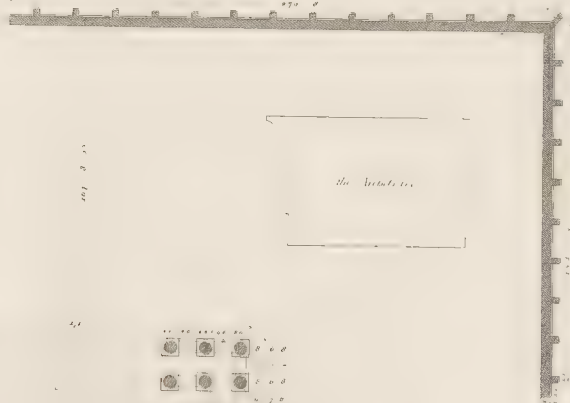


Allegoria della Sapienza e della Bellezza.

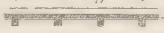
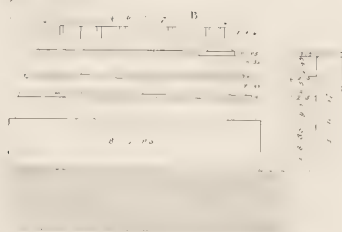
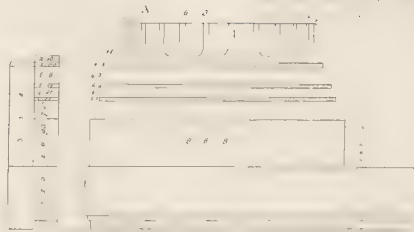




See also Vol. I, p. 100, fig. 100.



A Plan of the Fortification
 B Plan of the interior
 C part of the street of the town



from, of the indecency and absurdity of such an image in the Temple of a Virgin; superstition alone could have prevented the Athenians from removing it, for an Hermes appears to have been as obscene a figure as a Priapus. Here also was the golden Lamp made by Callimachus, who invented the Corinthian capital (*d*): it was said to burn all the year without fresh supplies of oil; this Lamp was placed under a brazen Palm tree, the branches of which extended up to the roof and conveyed away the smoke.

The Pandrosium is the only ancient example we know of, in which the entablature and roof is supported by Caryatides. Pausanias has not mentioned them, though they are certainly more ancient than the time in which he wrote. Vitruvius probably alludes to this building, when he tells us, that after the defeat of the Persians and the destruction of the city of Caryä, the Architects of those times placed female figures of this kind in public buildings (*o*), to perpetuate the ignominy of those who deserted the cause of liberty and their country.

Within the Pandrosium was the Olive tree (*f*), said to have been produced by Minerva in her contest with Neptune above-mentioned, it was called Pankyphos (*g*) (incurved) from its branches being bent downwards after it had grown up to the roof. Under this Tree stood the Altar of Jupiter Herceus (*h*). Some have imagined that an Olive tree grew in the Temple of Minerva Polias; but it is quite improbable that any tree should grow in a place so unfavourable to vegetation; for it appears to have been a clofe room, illuminated only by a lamp; whereas in the case of Pandrosus a free admiffion was given to light and air, the fpaces between the Caryatides being left entirely open.

The Olive and the spring of sea-water prove this to be the fabulous scene of contention between the two Divinities; they also prove that these Temples were rebuilt on the same spot, where those stood that were burnt by Xerxes, which doubtless were of great antiquity, probably the most ancient in Athens. Homer mentions that of Minerva (*i*), under which name he seems to include them all, as Herodotus afterwards does under that of Erechtheus (*k*).

An Inscription brought from Athens at the expence of the Society of Dilettanti, and published by Dr. Chandler (*l*), contains a survey of such parts of these Temples as were at that time unfinished, with what seems to be an estimate in Attic Minas of the expence of completing them, amounting to between three and four hundred pounds sterling.

This survey was taken by order of the people of Athens when Diocles was Archon, which was in the 23d year of the Peloponneſian war; hence it is not improbable, that this building was begun during the Administration of Pericles, and a ſtop put to it, either by his death, or the calamities and expences of that war.

(d) Pausan. *ibid.* & Vitruv. l. iv. c. 1. p. 130.

(c) Vitruv., l. i. c. i. p. 6.

(f) Μὴ δὲ τῶτος, ἔστι 'Αθωᾶ' καὶ πειρασμένη τῆς καθ'αυτῆς Κίεσσα μάβρυα
 ἰφύτιουσιν ἰλαίαν, ἣ οὐτ' ἐν τῇ παλαιᾷ δέκεται. Apollodorus, l. iii.

Then came Minerva, and as a testimony to Cecrops of her visit, produced the olive tree now shewn in the Pandrosium.

(g) Hesychius, v. Ἀρε. & v. Πάρεφρος.

(b) Κῶνα, εἰς τὰς τῆς Παλαιᾶς καὶ ἰσχυρῆς, καὶ ὅσα εἰς τὸ Παρθέσιον, ἐν τῷ βασιλεὺς ἀναβῆναι τῷ Ἐκκλησίᾳ, τὸν ὅτι τὸ λαὸν, καὶ αὐτοὺς.
Dionysius Hal. in Dinarcho, p. 113, edit. Sylburgii.

A Bitch entering the Temple of Minerva Polias, got down into the Pandraſium, where leaping on the altar of Jupiter Hercuus, which is under the olive tree; ſhe lay down there,

(i) Homer. Il. B. v. ε49. Od. H. v. ε1.

(λ, Ἔς: δὲ ἐν τῇ ἀποστά τοῦτο Ἐμχούε, τῷ γενεῖσθαι ὁ γυνώσκων ἦν ποιεῖ ἐν τῇ ἰλλίᾳ τε καὶ θαλάσσῃ ἐν τῇ ἐσορῇ παρ' Ἀσπασίᾳ Παρσίονος ὁ τε καὶ Ἀδριανὸς ἐν ποταμῷ, καὶ ἐς τὴν ἑσπέρην, μακρὴν δὲ ὁδόν, τούτῳ δὲ τὴν ἰλλίαν αἶμα ἔχει ἄλλοι ὅσοι καταλαβὲν ἱμπερὸν ἔστιν ἐν τῷ βασιλείῳ. Herodotus, l. viii. § 55.

"There is in the Acropolis, the Temple of Erechtheus, who is said to be born
of the earth; in this is the Olive and the Sea, produced there, as the Athenians
relate, by Neptune and Minerva, in testimony of their contention about that
country. This Olive tree, together with the rest of the Temple, was burnt
by the barbarians."

Herodotus is supposed to have recited his history at Athens, the 4th year of the 84th Olympiad, that is, before Phidias had set up his statue of Minerva in the Parthenon; and perhaps the Temples of Minerva Polias and of Pandrosus were not then rebuilt.

(1) *Inscriptiones Antiquæ, &c.* Oxonia, 1774, p. 37.

By the grammatical inaccuracies in this inscription, it seems to have been drawn up by the Mason employed in the survey. And the terms of architecture not to be found in any writer now remaining, together with our ignorance in what manner the survey was taken, whether by going regularly round the building, or by classing similar deficiencies together, render it very obscure, and in a great measure unintelligible.

The situation of some of the most unfinished parts, is described as being near the Cecropium; of others near the Pandrosium, some on the fourth wall, others on the east. By the Cecropium I understand the Temple of Minerva Polias, which might be so called, from the opinion that Cecrops was buried there (*m*), as the contiguous Temple of Neptune, probably for a like reason, was called the Erechtheum.

We read of no other building called Cecropium; the Acropolis, which was the ancient City, and said to have been built by Cecrops, was called Cecropia.

In this survey no part of the Cecropium, or of the Pandrosium, is said to be unfinished. In the 44th line it mentions Columns on the Wall next the Pandrosium; and in the 62d, Pilasters next to the Cecropium; some other particulars occur in it, which seem to belong to the present building, but the measures assigned to them prove the contrary. This circumstance is a confirmation of a passage in Xenophon (*n*), where this Temple is said to have been burnt about three years after this survey was taken, though the names of the Archon and Ephorus are generally believed to be interpolated (*e*).

These Temples are now in a very ruinous condition. Those of Erechtheus and Minerva have at present no roof or covering of any kind. The wall which separated them, and that by which the Pronäus, or passage to the Pandrosium, was parted off from the Temple of Minerva, are so demolished, that hardly any traces of them remain, except where they joined the side walls. The pavements are so encumbered with large blocks of marble and variety of rubbish, as to render the inside almost impassable, and a more particular disquisition there fruitless. The Pandrosium, though it has suffered least, is filled up to a great height in the same manner, and one of the Caryatides is wanting. We found the Portico of Minerva Polias walled up, and being a magazine of military stores, all entrance into it was denied us.

In the time of Wheler and Spon this building was more entire (*p*), for it was then inhabited, a Turkish officer having made it his Seraglio; but that circumstance was an insurmountable obstacle to the curiosity of those Gentlemen, who had they viewed the inside, might possibly have given us some information which we now want.

Although these three Temples compose one body, they are not on the same level; for the pavement of the Temple of Erechtheus is about eight feet higher than that of the rest of the building. Neither has the Architect attempted to form them into one regular whole, but seems purposely to have kept them, as we now see them, in three distinct forms.

¹ (*m*) Meursius cites several authorities to prove that Cecrops was buried in the Temple of Minerva. See his book de Regibus Athen. Lib. I. c. 12.
(*n*) Xenophonii Hellenica, Lib. I. c. 6. § 1.

(*e*) See Dodwell's Annales Xenophontii, & De cyclo Laconico. Inopitissima illa Olympiadum, Archontum & Ephorum enumeratio, quæ in Hellenica Xenophontis irreperit, glossatoris cujusdam incertum prodit. Maritimi Canon chronicus, in Seculo xvi. de prima Olympiade.

(*p*) Wheler's Journey into Greece, p. 364.

P L A T E I.

A View of the Temple of Erechtheus. The Portico of four Columns on the right hand, was the only approach either to the Temple of Minerva, or to that of Pandrosus. Towards the left hand is part of the Parthenon, and of the Moschéa built within its walls. The spot from whence this view was taken, is rather a sequestered part of the Fortrefs; here two pious Turks are represented, performing a devout exercise; which consists in counting over a string of beads, and at every bead they drop, repeating an attribute of God; as, God most holy—God most mighty—God of infinite wisdom—God most merciful—one God—God the glory of true believers—God of truth—the avenger of innocence—the detester of iniquity, &c. These they repeat with great fervour, and a countenance that bespeaks a mind absorbed in contemplation.

P L A T E II.

A View of the west end of the Temple of Minerva Polias, and of the Pandrosium. The Turkish Gentleman smoking a long pipe, is the Dîddâr-Agâ, he leans on the shoulder of his son-in-law, Ibrahim Agâ, and is looking at our labourers, who are digging to discover the Base, and the steps of the Basement under the Caryatides. He was accustomed to visit us from time to time, to see that we did no mischief to the Building; but in reality, to see that we did not carry off any treasure; for he did not conceive, any other motive could have induced us, to examine so eagerly what was under ground in his Castle. The two Turks in the Pandrosium were placed there by him to watch our proceedings; and give him an account of our discoveries. The little girl leading a lamb, and attended by a negro slave, is the daughter of Ibrahim Agâ. The lamb is fatted to be eaten at the feast of the Beiram, which was not far off at the time this view was taken.

P L A T E III.

The Plan of the three contiguous Temples.

A. The Temple of Erechtheus, or of Neptune, in which was the well of salt-water, and the altars of Neptune, of Vulcan, and of the hero Butes; before it stood the altar of Jupiter the Supreme.

B. The Temple of Minerva Polias, perhaps the Cecropium of the Dilettanti inscription.

a. a. The wall which separated the two Temples, distinctly visible where it joined the lateral walls.

C. The Temple of Pandrosus, in which was the Olive produced by Minerva, and the altar of Jupiter Herceus.

D. The Portico, common to the Temple of Minerva, and to that Pandrosus.

E. E. A kind of Vestibule or Pronâus, which was likewise common to the two last-mentioned Temples, and the only approach by which they could be visited.

b. b. Vestiges of the wall, which separated the Vestibule from the Temple of Minerva.

The

The part shaded with Diagonal lines, lies about eight feet lower than the unshaded part, and distinguishes the level on which the Temple of Minerva Polias is built, from the higher ground on which the Erechtheum stands.

F. F. Foundations of a wall continued from the basement of the Pandrosium, to some distance westward; it stood on the extreme edge of a little precipice, which, in this part, separates the upper level from the lower.

d. d. Vestiges near the Portico of the Erechtheum, of a division between the upper and lower ground, similar to that mentioned in the preceding reference.

P L A T E IV.

The Elevation of the Portico of the Temple of Erechtheus.

On the right hand is the Flank of the Portico of Minerva Polias, the dotted line *a. a.* marks the level on which that Portico is built: On the left hand is the Flank of the Pandrosium.

P L A T E V.

The Base, Capital, and Entablature of the Erechtheum, with the Capital and Base of the Antæ of that Portico.

P L A T E VI.

The Plan reversed, and Sections of the Capital.

P L A T E VII.

Elevation of the North side of the Temples of Erechtheus, and Minerva Polias.

P L A T E VIII.

Fig. 1. Capital, Base, and Entablature of the Portico of Minerva Polias.

Fig. 2. The Capital and Base of the Antæ.

Fig. 3. Profile of the moulding under the Corona, with the ornament carved on it.

Fig. 4. The same viewed from below, to shew the effect of the flower on the Angle.

P L A T E IX.

The Plan reversed, and the necessary Sections of the Capital.

P L A T E X.

The Elevation of the Western Front of Minerva Polias.

P L A T E XI.

Fig. 1. The Capital and Base of the Columns on the Western Front, with the mouldings of the Basement on which those Columns stand.

Fig. 2. A Section of the Basement, &c.

P L A T E XII.

The Plan reversed, and Sections of the Capital.

P L A T E XIII.

A Section through the Vestibule or Pronaos common to the Temple of Minerva, and to that of Pandrosus; shewing the internal face of the western front of this Building. It is remarkable that the windows in this Front have their apertures somewhat enlarged on the inside, that is, they are recessed, or, as our artificers call it, revealed, apparently for the reception of a window frame, which we may suppose glazed (if I may be allowed the expression) with some such kind of transparent stone as that observed by Wheeler and Spon (*q*), in the windows of the Tribune at the eastern end of the Parthenon.

A. One of the Ante in the Portico leading to this Vestibule. B. The Section continued through part of the Temple of Pandrosus.

Fig. 2. A Section through the Wall of the Western Front.

P L A T E XIV.

Fig. 1. The Capital and Base, &c. of the Pilasters of the preceding Plate.

Fig. 2. A Section, shewing the profile and projection of the Pilasters.

Fig. 3. A Section of the lower Torus of the Base on a larger Scale.

Fig. 4. The ornaments on the mouldings of the Basement.

P L A T E XV.

Fig. 1. The general form of the window. Here, as in the Door and Window of the Temple of Vesta at Tivoli (*r*), the Jambs are not perpendicular, but incline towards each other, so that the aperture is narrower at the top than at the bottom. This contraction, and the knees, as our artificers call them, projecting on each side, so as to be perpendicular to the outward extremity of the footing of the Jambs, are particulars in which these windows agree with the description Vitruvius has given of the Doric door (*r*), from which likewise their general proportions differ but little.

Fig. 2. One of the Knees.

Fig. 3. The Profile of the Architrave and its Mouldings.

Fig. 4. A perpendicular Section through the window-stool, shewing the depth of the Jamb (a. b.) before the reveal takes place; b. c. the reveal.

(*q*) "Towards the bottom are those marvellous stones Monsieur Guilletier makes such a wonder of, they are only of a transparent Marble, which Pliny in the 36th Book of his Natural History calleth Phengites, by reason of its natural transparency, an obscure light passeth through it, and several holes being made deep in it, it makes the light look of
"a reddish, or yellowish colour." *Wheeler's Travels*, p. 363. See likewise *Spon's Voyages*, tome II. p. 136.
(*r*) Delgado, Les edifices antiques de Rome, p. 95. & Palladio, l. 4. p. 34.
(*s*) Vitruvius, Lib. IV. c. VI. p. 149.

Fig. 5. A horizontal section through the Wall. The letters a. b. mark the outward face of the Jamb; b. c. the depth of the Jamb; c. d. the Revel; d. e. the space revealed; e. f. the face of the Jambs within the Vestibule.

PLATE XVI.

The Elevation of the Front of the Temple of Pandrosus adorned with Caryatides.

PLATE XVII.

Fig. 1. The head of one the Caryatides, with the mouldings of the Capital and Entablature on a larger Scale, that the ornaments with which they are enriched, might be more distinctly represented.
Fig. 2. The Mouldings of the Basement.

PLATE XVIII.

The Capital of one of the Antæ of the Pandrosium, with a Plan and Section of the Soffit, or Ceiling.

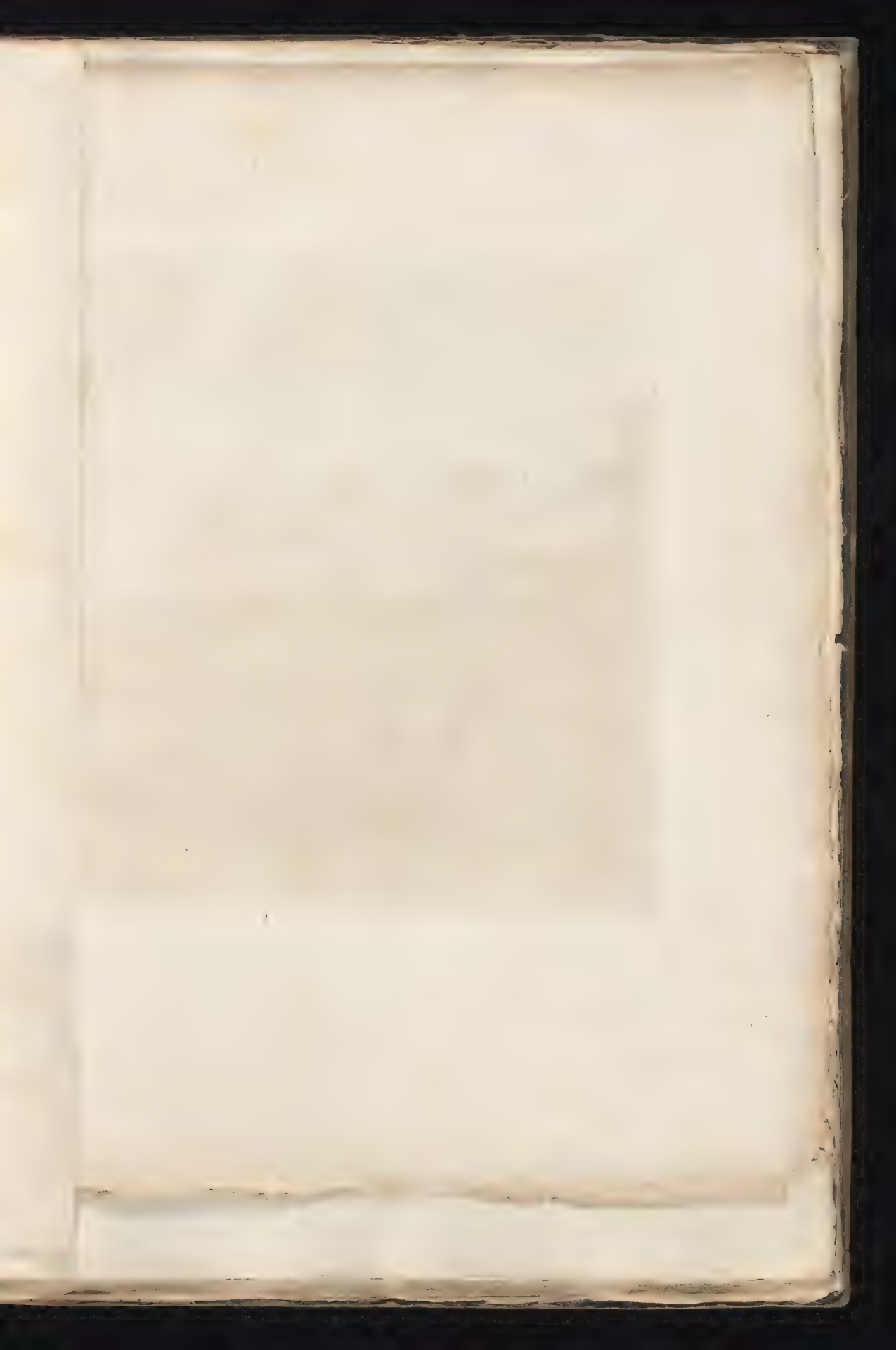
PLATE XIX.

One of the Caryatides viewed in Front and in Profile.

PLATE XX.

View of the Back and of the Profile of another of the Caryatides.







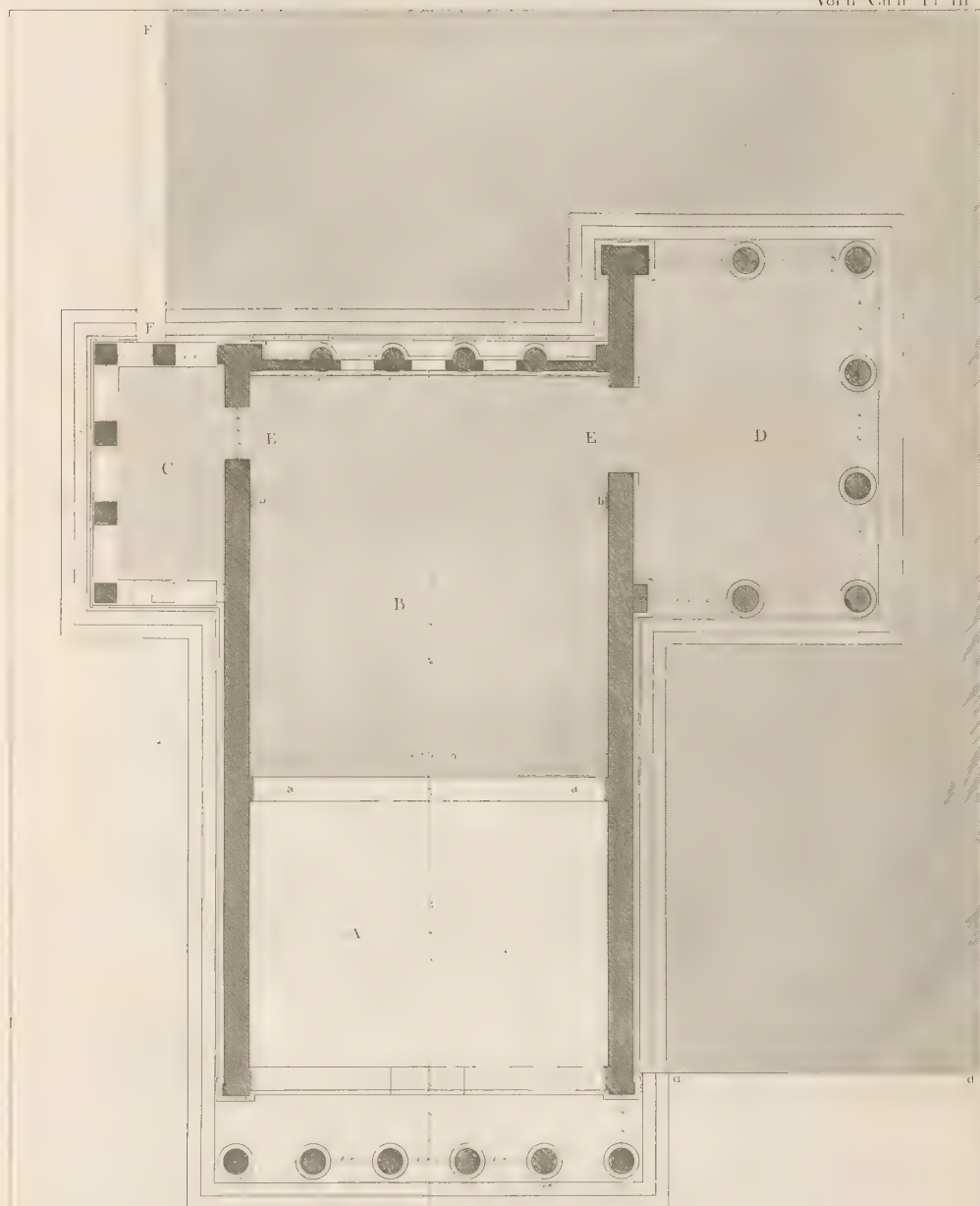


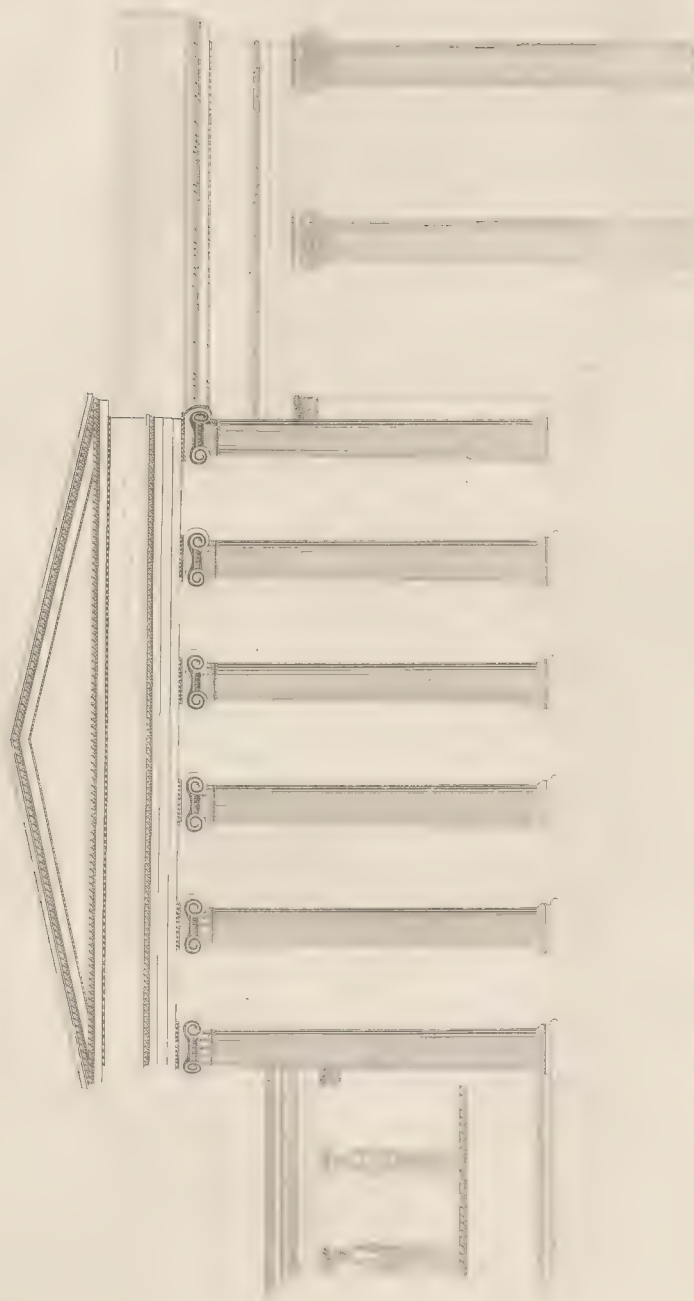
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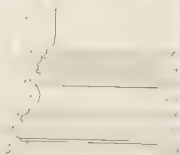
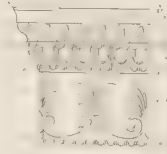
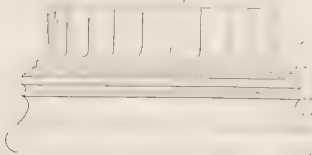
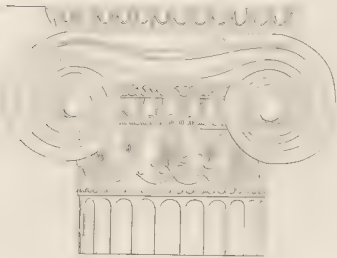
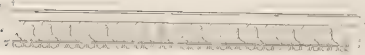
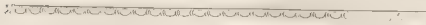
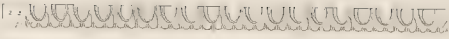
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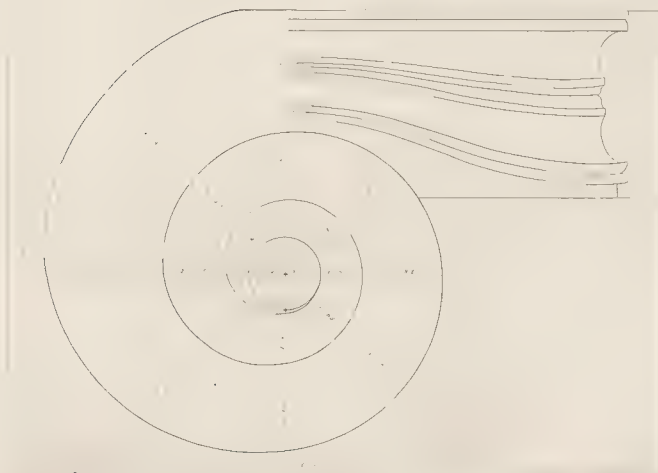
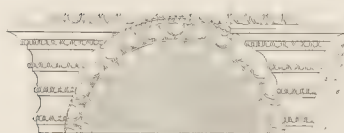
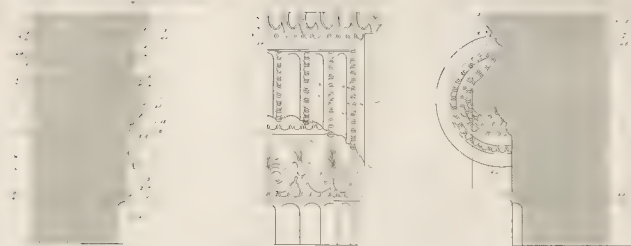


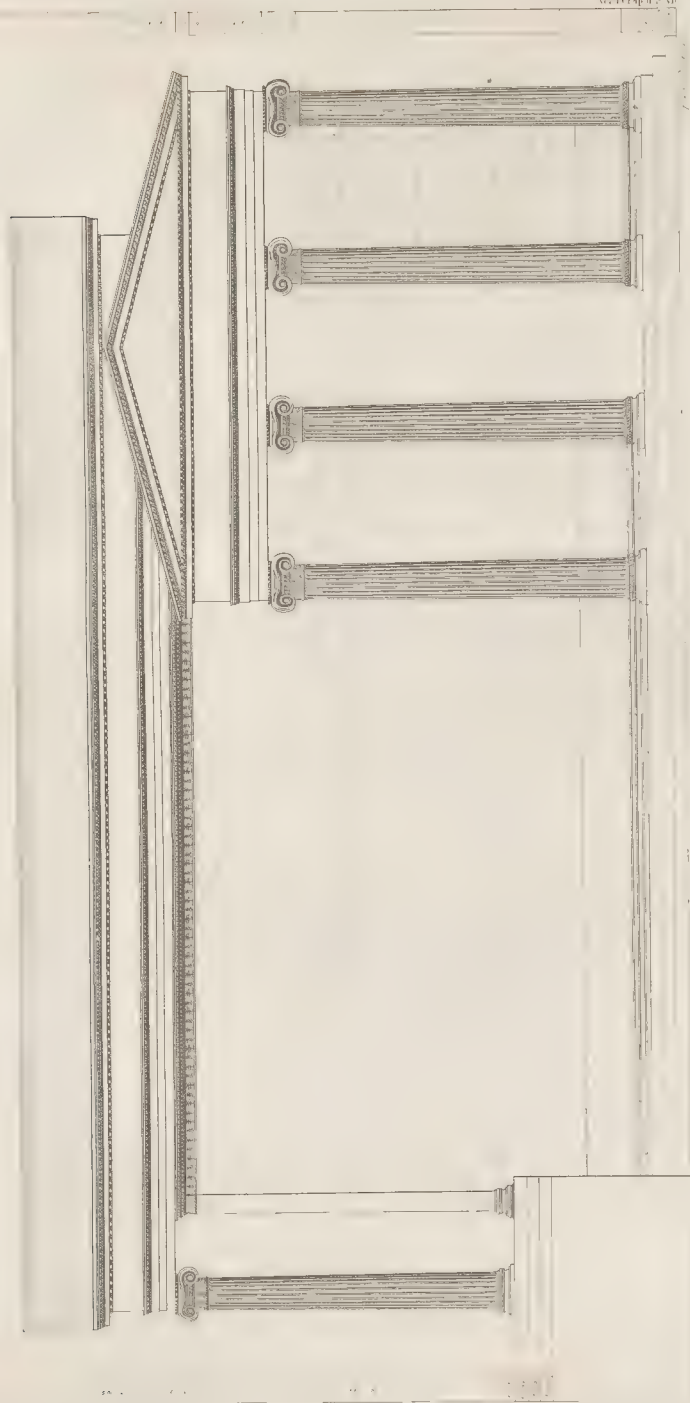
Engraved by James Heath Esq. according to the original by the artist.











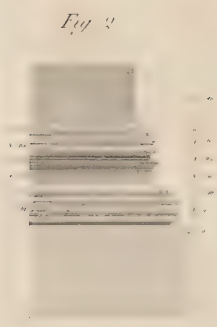
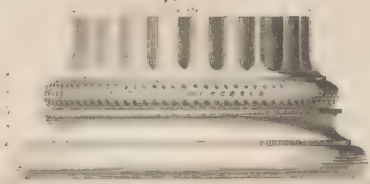
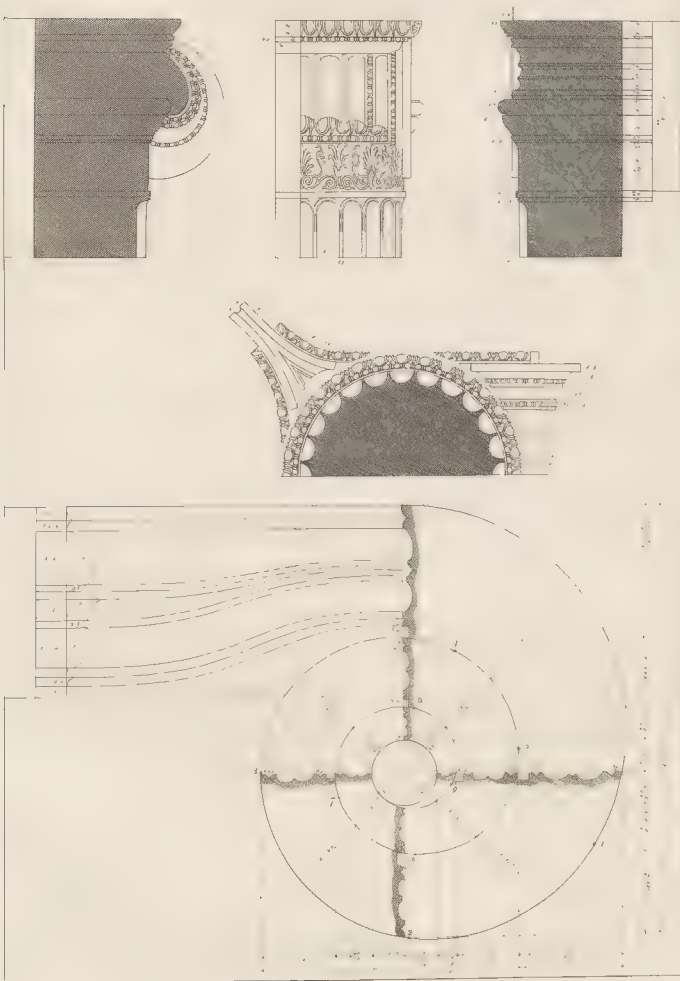


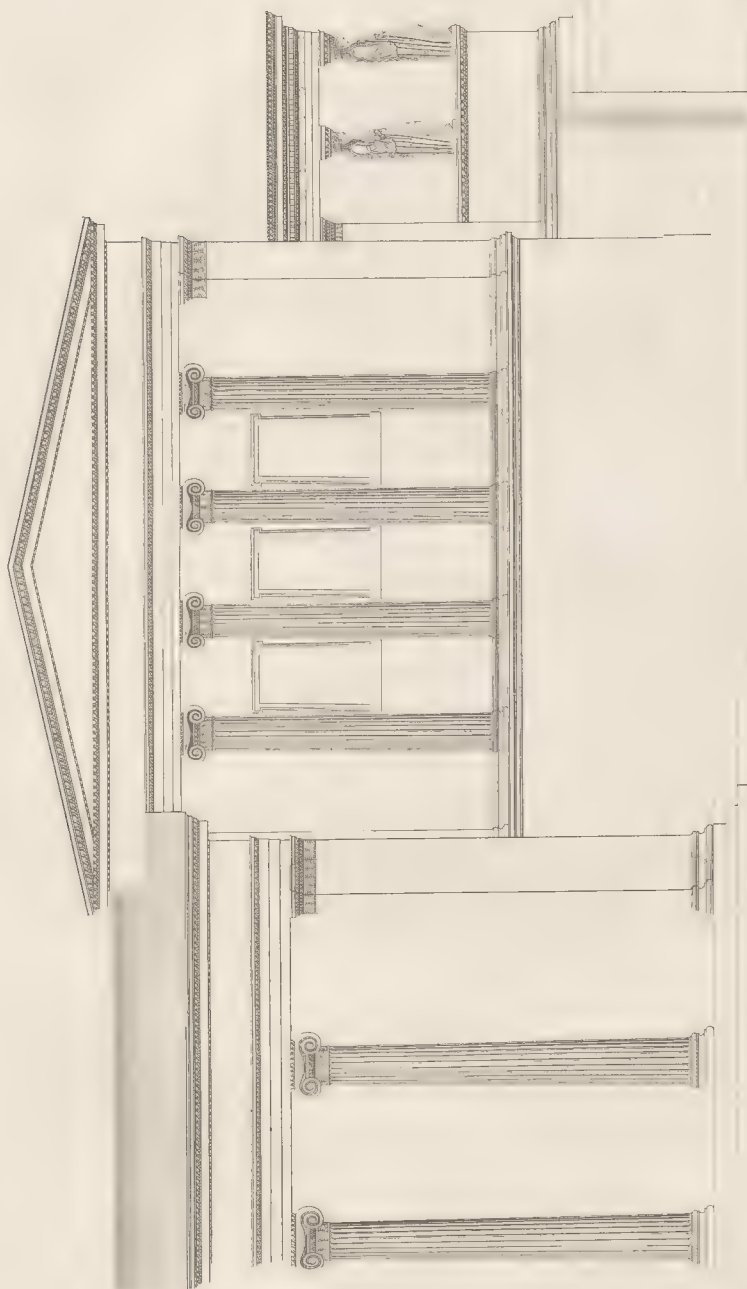
Fig. 2



Fig 1







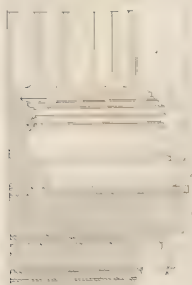


Fig. 2

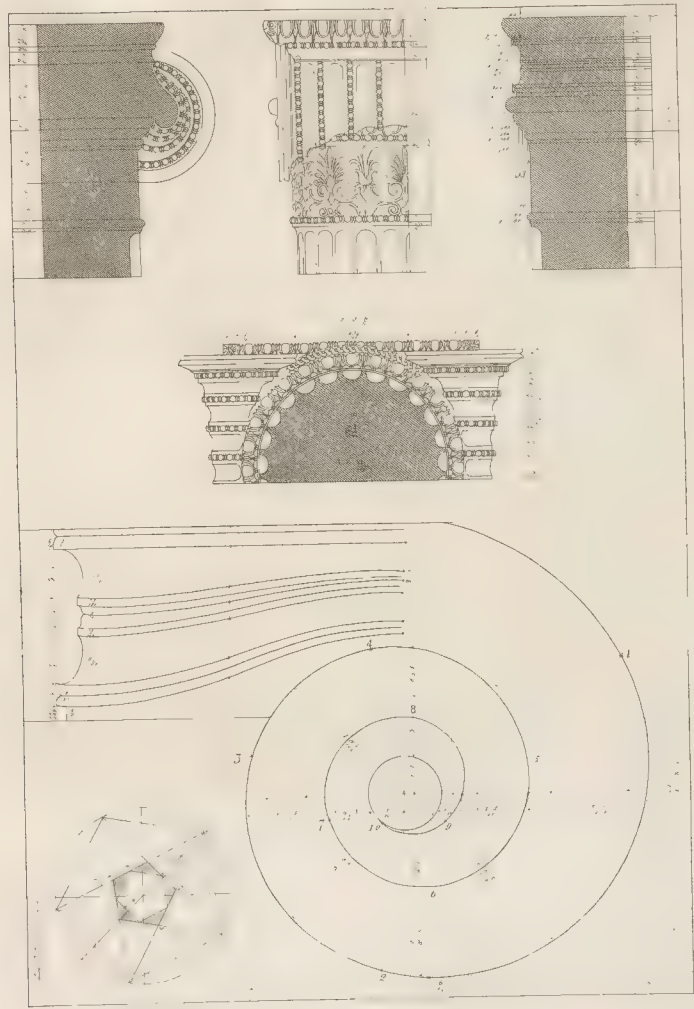


Fig. 1



Architectural drawing of a column capital.

А. И. СЫРЬИН



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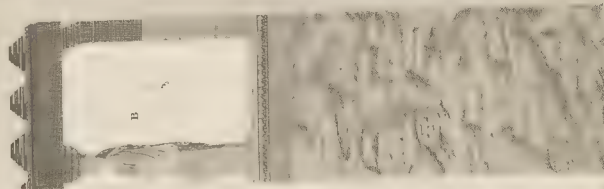
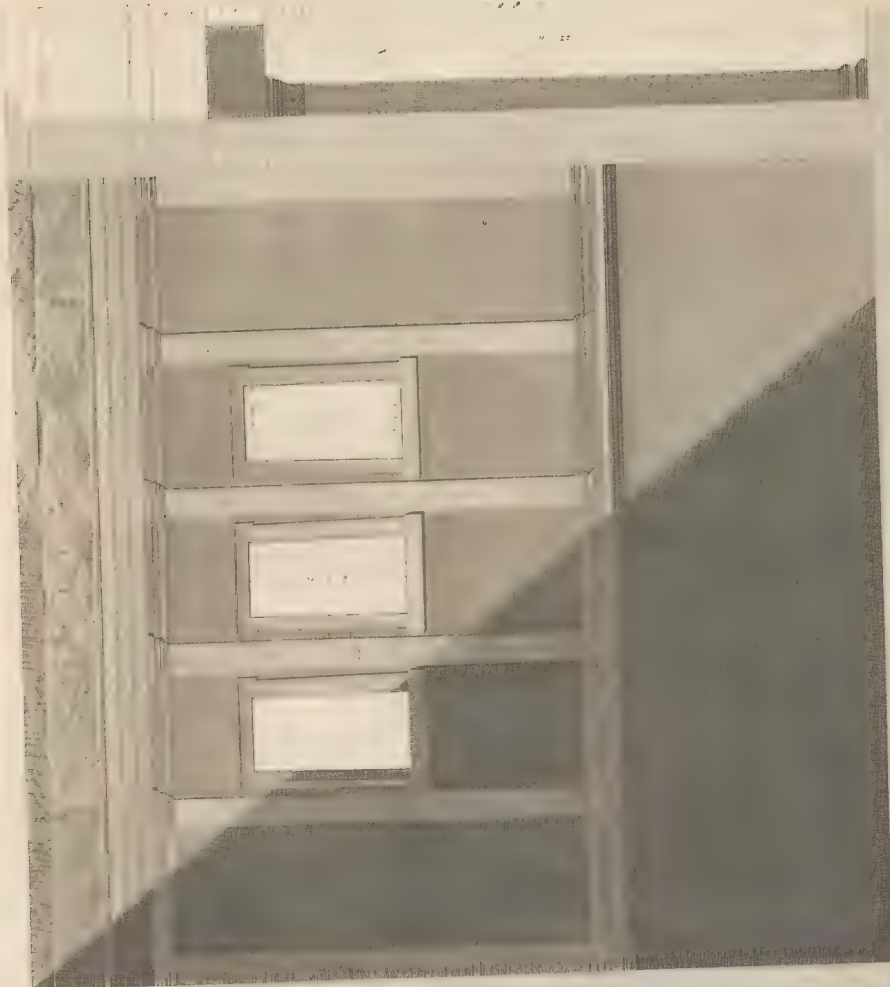
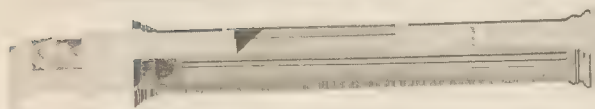


Fig. 2



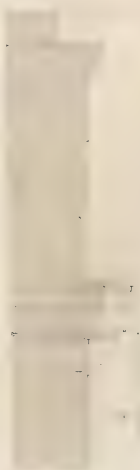


Fig. 2.



Fig. 3.

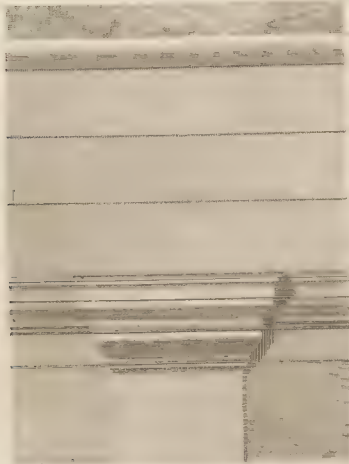


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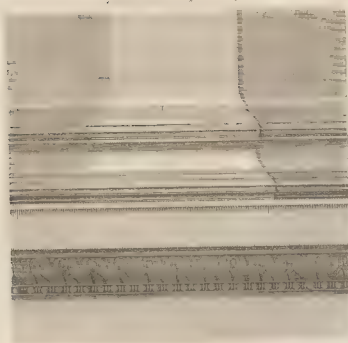


Fig. 4.



Fig. 3

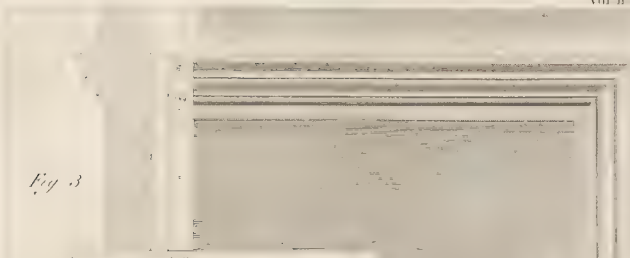


Fig. 2



Fig. 1

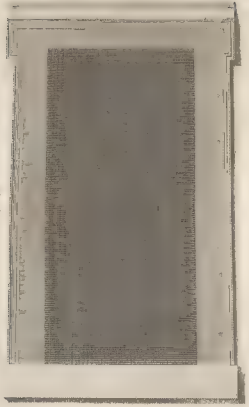
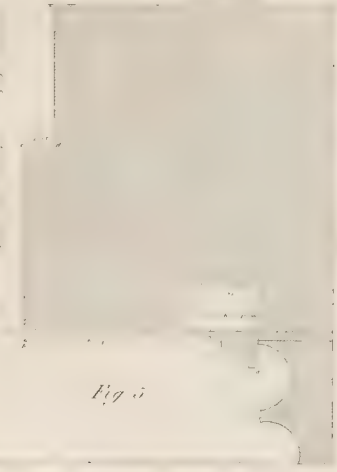
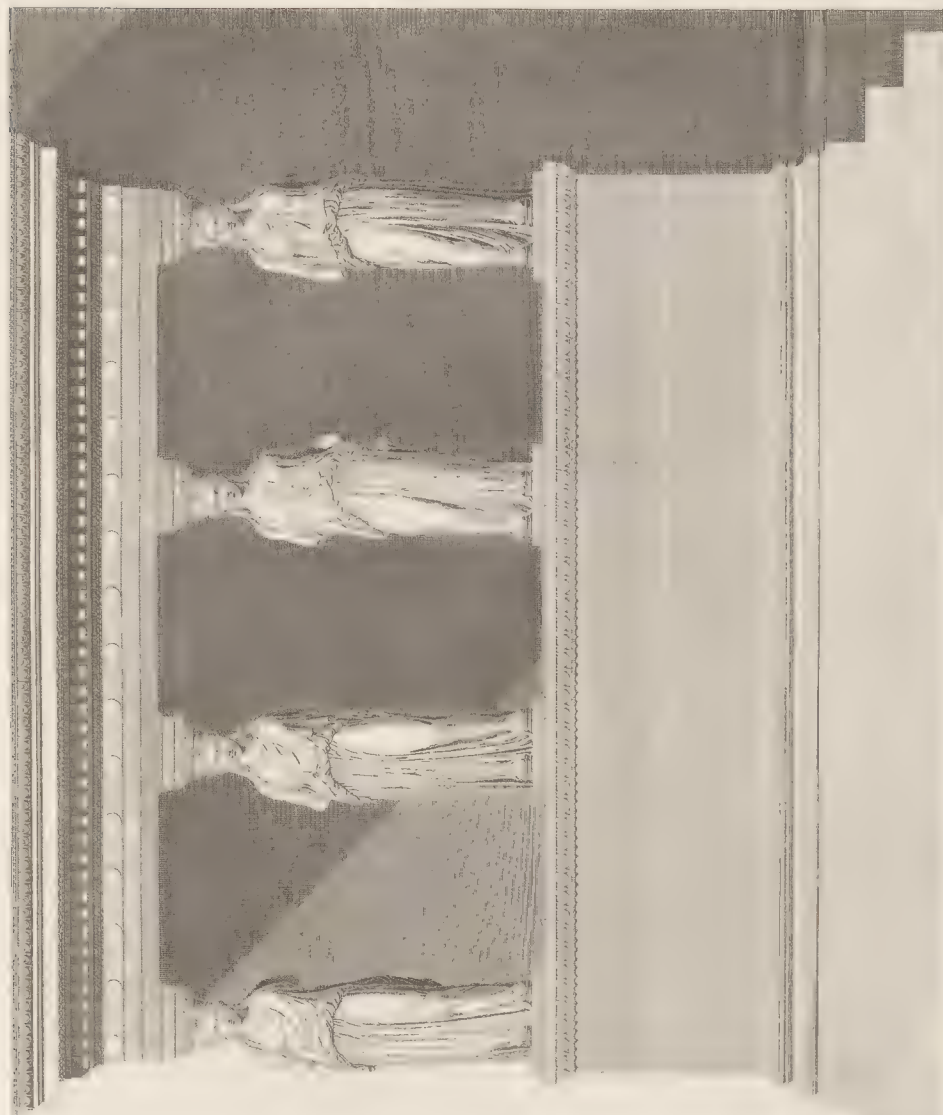


Fig. 4



Fig. 5





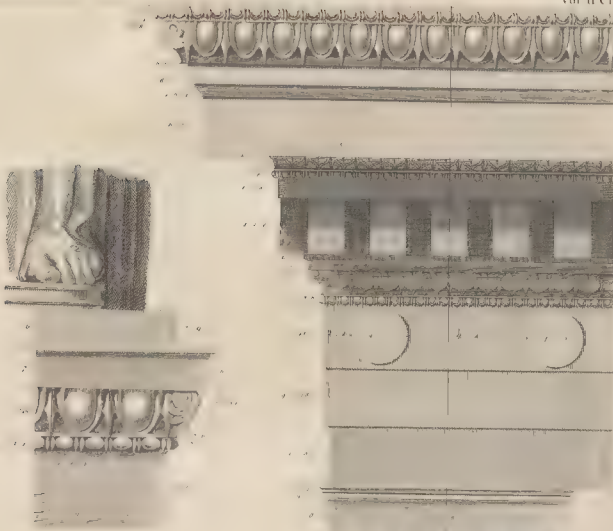


Fig. 2.

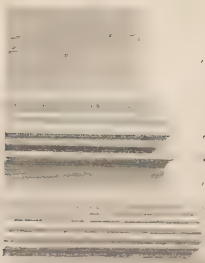


Fig. 1

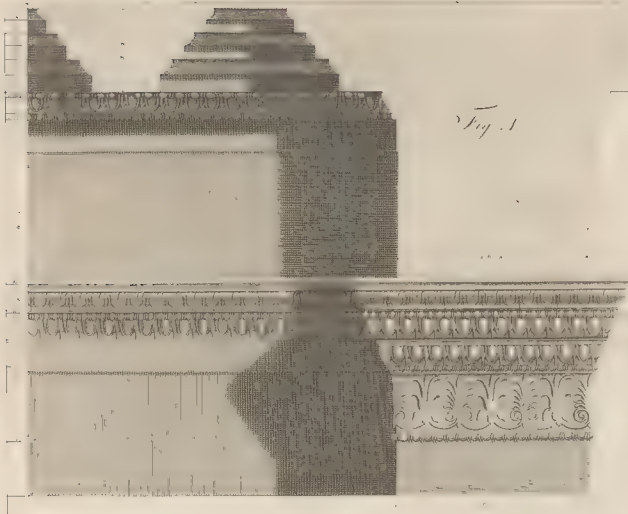


Fig. 1

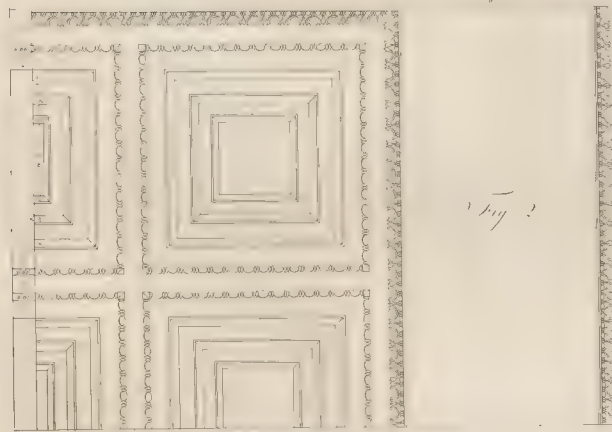


Fig. 2







CHAPTER III.

Of the Theatre of Bacchus.

THIS Building is in so ruinous a state, that I have been some time in doubt, whether I should attempt to give any description of it, seeing it must at best be very imperfect, on account of the obstacles that opposed our enquiries. For as the front of the Scene forms part of an outwork to the Fortress, and lies directly under the only entrance to it, in full view of the garrison, our operations excited their jealousy; they were not able to comprehend our motives for wishing to measure, and to set men to dig in this place, which, despoiled of all ornaments, seemed so little to deserve our attention; and they would not be persuaded that we came so far, and engaged in so much fatigue and expense, merely to satisfy what appeared to them an idle and useless curiosity.

This was the more mortifying to us, as there is a considerable depth of earth and rubbish, which covers the Proscenium, Logeum, Orchestra, and other the more interesting parts of the Theatre; and we had persuaded ourselves, that on removing it we should have discovered, at least, the rudiments of those parts, hitherto perhaps not perfectly understood. Besides which, as the ranges of seats one above the other, the general slope of which still remains, form a pretty steep semicircular declivity, much of what has been demolished in the upper part of the Theatre, and the buildings which were situated immediately above it, must have rolled down into the Orchestra, or against the front of the Scene; where it must have stopt, and where apparently it has formed the level space we now see, which is raised many feet higher than the ground behind the scene. We therefore thought there was a probability, that some architectural ornaments, some fragments of sculpture, or some unpublished inscriptions, were buried there, and would have accompanied the more interesting discoveries we wished to make, concerning the construction of ancient Theatres: but this task, desirous as we were to accomplish it, must be reserved for more fortunate adventurers.

Disappointed in our principal object, we nevertheless bestowed some time in taking the general dimensions, and in digging behind the Scene, where we proceeded without interruption; and, by clearing away a great quantity of earth and rubbish, discovered the situation and communications of the Stair-cases, the plan of the Postscenium, with some other particulars, which had escaped the

the notice of others. As these may prove acceptable to some of our Readers, I have given the four following plates, in which all the observations we made on this building are inserted.

P L A T E I.

A view of the front of the Scene. In the distant horizon appears part of the *Sinus Saronicus*, or gulph of Athens, and the mountains near Hermione and Troezene, in the territory of Argos; at the extremity of these mountains is the promontory Scyllæum, and the island Calauria in which Demosthenes died. Nearer is a part of the Attic shore about Aexone, now Hassâne, maintaining still its ancient reputation for red mullets (*a*). Just over the cypress tree, on the right hand, is the monument of Philopappus; the hill on which it stands is now called To Seggio, but anciently the Mæum, from the Poet Mæseus, who Pausanias informs us was buried there; and that on the place where his sepulchre had been built, the monument of a Syrian (evidently Philopappus) was afterwards erected (*b*). The front of the Scene occupies the principal part of this View; the area, in which were the seats of the spectators, neglected for ages, has at length acquired a surface of vegetable earth, and is now annually sown with barley, which, as the general custom here is, the Dîffâr-Aga's horses eat green; little or no grafs being produced in the neighbourhood of Athens. The fore-ground is a recess, or little groto in the upper part of the Theatre, whence this view was taken; it is marked A. in the following Plate; here Sir G. Wheler imagines, not improbably, a Tripod was placed, on which was wrought the story of Apollo and Diana, slaying the sons and daughters of Niobe (*c*). In this place I have endeavoured to represent my companion Mr. Revet, who from hence did, with great patience and accuracy, mark all the masonry in the front of the Scene.

PLATE II.

The Plan. On this we must observe, that the exterior wall is the portion of a circle, the centre of which being found, it will follow from the precepts of Vitruvius, if we suppose what he has said concerning the Greek Theatres applicable to this building, that the extent of the Proscenium, with the situation and dimension of the Orchestra, may be determined. For the distance a. b. from the centre a. of the exterior circle, to the front of the Scene c. b. d. will be the radius of a lesser concentric circle, in which three squares being inscribed, after the manner he has directed, the side of the square e. f. nearest to the Scene and parallel to it, will then mark the limit of the Proscenium, and the remaining part of the circle, if we do not mistake Vitruvius, will form the space assigned by him to the Orchestra; within which space, I am persuaded, the Pulpitum or Logeum projected at least as far as to the centre a. for I cannot imagine, that the actors were confined to the narrow space assigned by this scheme to the Proscenium, or in other words, that the Pulpitum and Proscenium were, as Galiani has imagined, only different names for the same place (*d*). Pollux, whose evidence will have great weight in this disquisition, enumerating the parts of a Theatre, specifies the Orchestra, the Logeum, the Proscenium, the Parascenia, &c. as different, and distinct places (*a*); besides, if they were not, and the Logeum was only a part of the Proscenium, it would follow, that many of the Spectators would be in a situation where they could see but very little of the actors, and others would not see them at all, during the whole representation; a defect which it is not easy to conceive could exist in a building, where great art and expence were employed, principally with intention to accommodate the Audience in such manner, that they might all see and hear, to the best advantage, whatever was produced on the Stage.

(a) Οὐδ' Αἰζωνί' ἐπὶ θύρῃσιν ἀδίας ἔτι
Τρύλων.— Cratinus Trophonio.

Not any more to eat the red mullets of Aexone.

Αἰζουδά τριγλῆσι. δεῦσι κάλλεται ἵπται αἰ Αἰζουδαὶ τριγλῆσι.
 ὧσε Αἰζουδα.

Axonian mullets. *Axonian mullets* are reckoned the most excellent.

(b) Paul. l. i. c. 25, p. 61.

(c) 'Εἰ δὲ τῇ κορυφῇ τοῦ διαγράμματος ἴσιν ἱε ταῖς ἀντίγραψιν ἐπὶ τὴν ἀκρότητα. Τρίσκιον δὲ ἔστι καὶ τόσῳ Ἀπὸλλων δὲ ἱε αὐτῶν καὶ Ἄρτιμι τὴν καὶ αὐτὰς ἴσιν ἀναμετρεῖται τοῦ Νύκτος. Paut. l. i. c. xi. p. 49.

(d) Il pulpito o sia proscenio Greco.

Vitruv. Galiani. l. v. c. 6. not. 8. p. 189.

The pulpitum, or, in other words, the Greek proscaenium.

(e) Μίτος, Διάτρυς, καὶ πάλι, καὶ ῥάλι, καὶ χαλῆσιμὸς, κηράδης, σκεπὴ, ἐγγυρῶν, λογιῖς, τραυκάμης, παρασκῆπης, ἑπεσκάμης. π. τ. λ. J. Poll. i. iv. c. 19, § 123.

I am aware of the difficulty of explaining the parts of a theatre appropriated to the actors; and it is with great diffidence I produce the ideas suggested to me by the view of this ruin.

D. b. B. The front of the scene.

b. The royal folding door.

c. One of the Hospitalian doors.

B. C. The verfura.

E. F. G. The orchestra.

d. e. The katatome, præcision, or section, dividing the extremity of the pulpitum next the orchestra.

H. H. The parascenia.

K. L. M. The external wall, encompassing the seats of the spectators;

L. N. The portico, in which were the seats for the women.

N. O. The upper ranges of seats.

O. P. The præcinctio, or semicircular corridor, separating the upper from the lower ranges of seats.

P. F. The lower ranges of seats.

The seats for the spectators were in this theatre cut in the solid rock; of consequence there were no stair-cafes under them, by which the spectators were conducted to the upper ranges of seats, as in the theatre of Marcellus, and the amphitheatres of Rome and Verona: and therefore there were not vomitorios by which they emerged from those stair-cafes into the places assigned them. But there were ample stair-cafes at each extremity of the front: these are marked Q. Q. in the plan.

R. An aperture leading from the stair-cafe to the semicircular corridor O. P.

I do not any where find specified the precise time when this theatre was erected, nor who was the architect employed in its construction. Thus much however we are told, a Tragic Poet named Pratinas (a), who flourished in the 70th Olympiad, or 498 years before Christ, exhibited one of his productions on the stage, in a theatre framed of boards, for as yet the Athenians had not erected one of stone; on this occasion the concourse was so great, and the spectators were so eager for places, that the over-crowded building fell, and many were hurt. To prevent such accidents for the future, the Athenians were induced to set about erecting a stone theatre. Lycurgus the Athenian

(a) Πρατίνος, Πρατίνος, ὁ Ἰωνεύς. Οὐδένως ἀναμείβειν αὐτῷ. Exhibiting one of his dramas, it happened that the boards on which the spectators stood fell in, and after this the Athenians had a theatre built for them.

Pratinas, son of Pyrrhoides, a Phlegian, a tragic Poet, competitor with Æschylus and Choerilus, in the seventh Olympiad; he first wrote

See likewise Libanius's argument to the first Olynthiac of Demosthenes.

orator, it is said, completed it (b). He died in the 113th Olympiad, or about 170 years after the misfortune which befel the spectators at the exhibition given by Pratinas.

But it is surely not credible, that this building should have remained so many years unfinished as this account seems to imply; and we may with more probability suppose, what Lycurgus performed here was rather an improvement, or perhaps a repair, than that the Athenians, vain as they were of their magnificent structures, and delighting in dramatic entertainments, should, for such a number of years, a period including the most prosperous times of the republic, during which their most illustrious poets wrote, and their most splendid buildings were erected, pay so little attention to their theatre. And it appears somewhat strange, that Pausanias, speaking so highly in praise of a theatre at Epidaurus, built by Polyclethus, who flourished in the 88th Olympiad, should have said so little concerning this Theatre of Bacchus at Athens.

From what has been said it appears, that no great discoveries are to be expected from the observations we were permitted to make on these ruins; and I think I may add, that even were it possible, from future researches, to restore all those parts of a theatre Vitruvius has mentioned, and to exemplify every precept he has given on this subject, we should not, even with these advantages, be able to form a complete idea of the apparatus and æconomy of the ancient stage: there would still remain many essential particulars to be described and accounted for, before we could comprehend the contrivances of their machinery, or in what manner the scenes were disposed, which they adapted to the various dramatic compositions they exhibited.

The front of the scene, as described by Vitruvius, was highly decorated with columns, and other architectural ornaments; and the remains of ancient theatres published by Serlio and Desgodetz (c) prove, that what he has taught, was in that respect the actual practice of the age he lived in. In this all his commentators agree, but neither the elegant designs they have given to illustrate this part of his doctrine (d), nor the ancient remains that have been published, convey to us any idea of a temple, or a palace, or a private habitation. The front of the scene seems to have been a distinct species of composition, by no means resembling any place in which the spectators could suppose that the imaginary business of the drama was transacted; and should we allow it to have represented a palace, as the Marchese Galiani has suggested (e), it must have appeared an insufferable absurdity, had Prometheus chained to a rock, or Philoctetes crawling out of his cavern, or Electra issuing from her cottage, uttered their groans, or bewailed their distresses, in the midst of a magnificence totally repugnant to the situation in which the poet has placed them. Or if, on these occasions, we suppose a rock, or a cavern, or a cottage, were for the time brought on the stage, they would have ill connected with the architectural ornaments of the front of the scene; such heterogeneous objects could not, surely, have existed together, during a theatrical representation (f).

(b) Lycurgus the Orator, amongst his other virtues, is celebrated for his munificence and public spirit. See Plutarch, in The Life of the Ten Orators, and Pausanias's Attica, cap. xxix. p. 75.

Philo, the architect, who built the naval arsenal, or repository for ships, in the Piræus, was probably the person who repaired and improved this Theatre of Bacchus.

(c) See the theatres of Marcellus, of Pola, and of Ferentum, given by Serlio, and that of Marcellus published by Desgodetz.

(d) Barbaro, Perrault, Galiani, Newton.

(e) Vitruv. Galiani, p. 190, n. 1.

(f) This will be rendered sufficiently evident, if we barely enumerate the scenes of some of the most celebrated tragedies of antiquity; for instance, that of Prometheus in Chains, is a very dreary part of Mount Caucasus; of the Persians, a temple near the sepulchre of Darius at Susa; of the Eumenides, the temple at Delphi, and, by a change of scene as it should seem, that of Minerva in the Acropolis: all these are of Æschylus. The scene of the Philoctetes of Sophocles, that of his Ajax the Scourge-bearer, a camp and distant ships; his Œdipus Coloneus, a grove and a temple. The scene of the Electra of Euripides, and of his two Iphigenias, one a temple, the other a camp.

In all these instances, the painter, it must be allowed, was a useful assistant to the magician, who, *made me Theban, made me point Athenian*.

I must

I must therefore suppose this stately front was entirely concealed during the time of acting, and that some painted scene, and other decorations, were introduced, which, having relation to the subject exhibited on the stage, by reconciling the eyes of the spectators to the requisite ideas of locality, contributed to add a species of theatrical probability to the representation, which the invariable front of the scene, if produced on all occasions, would unquestionably have destroyed.

And in fact, Vitruvius plainly tells us, there were three different sorts of scenes, the tragic, the comic, and the satyric (*g*): each of them doubtless appropriated to the subject of the fable represented on the stage. He also informs us, that when Æschylus, the great improver of the Grecian stage, exhibited one of his tragedies, he introduced for the first time a painted scene, the work of Agatharcus, from whose writings on the subject, the art of perspective was afterwards instituted (*h*).

(*g*) Genera autem sunt scenarum tria, unum quod dicitur tragicum, alterum comicum, tertium satyricum. Horum autem ornatu sunt inter se dissimiles disparique ratione. quod tragicæ deformantur columnis et fastigiis et signis, reliquisque regalibus rebus; comicæ autem ædificiorum privatorum, et ætulanorum, habent speciem, &c. Vitr. lib. V. cap. 8.

(*h*) Namque primum Agatharcus Athenis, Æschylo docente tragediam, scenam fecit, et de ea commentarium reliquit: ex eo moniti, Democritus et Anaxagoras de eadem re scripserunt. Proem. to lib. VII. p. 238.









C H A P T E R IV.

Of the Choragic Monument of Thrasyllus, &c.

JUST above the place on which I have supposed the Odeum of Pericles to have been built (a), there is, in the rock of the Acropolis, a cavern or grotto, the entrance into which is fronted, and completely closed up, by the building here treated of. The cavern is now a Christian church, called the *Panagia Spiliotissa*, or the Blessed Lady of the Grotto. On the front of the building are three inscriptions, recording victories obtained either in the Odeum or in the theatre, which prove it to have been a Choragic monument; not indeed so highly ornamented as the monument of Lyciastes, given in our first volume: but wrought nevertheless with great accuracy, and deserving our notice both for the singularity of its composition, and the form of its mouldings. Besides which I must observe, that the mutilated statue yet remaining on it is the work of an excellent sculptor. The following inscription is cut on the middle of the architrave:

ΘΡΑΣΥΛΛΟΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΕΕΤΣ ΑΝΕΘΗΚΕΝ
ΧΟΡΗΓΩΝ ΝΙΚΗΣΑΣ ΑΝΔΡΑΣΙΝ ΗΤΟΘΟΝΤΙΑΙ ΦΥΛΕΙ
ΕΥΙΟΣ ΧΑΛΚΙΔΕΤΣ ΗΤΑΕΙ ΝΕΑΙΧΜΟΣ ΗΡΧΕΝ
ΚΑΡΧΙΔΑΜΟΣ ΣΟΤΙΟΣ ΕΔΙΔΑΣΚΕΝ

This is the most ancient of the three inscriptions above-mentioned, as Wheeler and Spon have already observed, and was doubtless made when the monument was first erected. By it we learn, that "Thrasyllus, the son of Thrasyllus of Decelia (a demos or township of the tribe of Hippothoon), dedicates this building, having been at the expence of exhibiting the games, in which, "with the men of his own tribe, he obtained the victory; that *Euius* (b) of Chalcis was the musician; and Karchidamus the son of Sotis composed the piece, Neacchmus being Archon." This was in the first year of the hundred and fifteenth Olympiad, or about three hundred and eighteen years before the Christian æra; so that this building was erected above two thousand years ago.

(a) See the explanation of the plan of the Acropolis, p. 7, letter K.

(b) It is remarkable, that Julius Pollux, lib. IV. f. 79, mentions Euius as composer of music in the cyclic choruses.

The other two inscriptions record victories of the same kind with the former, obtained about fifty years afterwards, when Pytharatus was Archon (c). The following is on the left hand, or towards the west:

Ο ΔΗΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΕΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΤΑΛΟΥ ΔΕΚΕΛΑΕΕΥΣ
ΙΠΠΟΘΟΟΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ
ΘΕΩΝ ΘΗΒΑΙΟΣ ΗΤΑΕΙ
ΠΡΟΝΟΜΟΣ ΘΗΒΑΙΟΣ ΕΔΙΔΑΣΚΕΝ

The people gave the games, Pytharatus was Archon,
Thrasycles the son of Thrasyllus, a Decelian, was Agonotheutes,
The boys of the tribe of Hippothoon got the victory,
Theon the Theban performed on the flute,
Pronomus the Theban composed the piece.

Pronomus was a celebrated musician of Thebes, remarkable for having a great beard. He was contemporary with Aristophanes, who took occasion to scoff at Agyrrius, an Athenian magistrate, ludicrously supposing he had borrowed his beard from Pronomus (d). As the piece which gained the prize in these games was composed by a musician, it seems to prove that the inscription relates rather to a musical than a dramatic performance; and that the victory it records was obtained in the Odeum, not in the theatre. It is also to be remarked, that these games were given more than a hundred years after the time when Aristophanes made free with our musician's beard: may we not therefore conclude, that on this occasion, long after his decease, some favourite composition of his was performed with great applause? Nor shall we find this to have been without a precedent; for by what Pausanias relates to have happened at the rebuilding of the walls of Messene, in the third year of the CIIId Olympiad, it appears there were at that time two parties among the frequenters of musical entertainments, some deciding in favour of Pronomus (e), while others continued to prefer the more ancient compositions of Sacadas (f), a musician of Argos, then doubtless many years dead, for he had gained a prize at the Pythian games in the XLVIIIth Olympiad: and although the works of his antagonist had long enjoyed great reputation, Pronomus appears to have had the suffrages of a majority in his favour.

(c) Pytharatus was Archon in the second year of the CXXVIIth Olympiad.

(d) See Suidas on the word Pronomus. The passage in Aristophanes there alluded to I translate thus:

First Lady.—For when we have tucked up our garments, have
Taken our seats, and have tied on our beards,
Who that sees us but will suppose we are men?
’Twas thus Agyrrius concealed his sex:
He got Pronomus’s beard; till then he
Was a woman, but now behold he struts
The first statesman in the city.

Aristophanes, the Female State Orators.

(e) When Messene was rebuilt, the walls and temples were erected to the sound of flutes; Boeotian and Argive music, to the exclusion of all other, being employed on that occasion. Then it was, says Pausanias, that the airs of Sacadas and those of Pronomus were first put in competition. *Messen. c. xxvii. p. 345.* This contestation produced the following epigram:

Ἐστὶ μὲν ὁ Θεὸς ἀντὶ τοῦ ἀγῶνος ἰσοῦς
Θεὸς δὲ Πρὸνμου πρὸς τοὺς Χρῆσαι.

— for rival artists on the flute
All Greece asjudg’d pre-eminence to Thebes,
And Thebes to Pronomus, son of Omiada.

Pausanias, describing the Temple of Apollo in Thebes, mentions some other particulars concerning this Musician. He says, “There is also the statue of Pronomus, a performer on the flute, who supremely delighted the many. Before his time, three sorts of flutes were in use: the Dorian mode was performed on one kind, the Phrygian on another, and that called the Lydian was performed on one different from either. It was Pronomus who first invented a flute adapted to all those species of melody. They say also, that by his looks and gestures he marvellously entertained the Theatre. There is likewise an air he composed for the people of Chalcis on the Euripus, which they sing while they approach the Temple at Delos. The Thebans have here dedicated this statue to him, and another to Epaminondas.” *Botic. c. xii. p. 734.*

(f) The same author has also related sundry particulars that do honour to Sacadas. He won three prizes in the Pythian games, the first of which was, as already mentioned, in the XLVIIIth Olympiad. (*Phocia. c. vii. p. 514.*) His statue was placed on Helicon, in the Grove of the Muses, with those of Thamyris, Arion, Hesiod, Orpheus, and other illustrious Poets and Musicians (*Boeotia. c. xxv. p. 768.*) and he was honoured with a sepulchral monument at Argos. (*Corinthiaca. c. xxi. p. 162.*)

On another Choragic inscription we saw at Athens, Pronomus is said actually to have performed on the flute, Diotrophes being Archon, which was in the first year of the XCIXth Olympiad, or nine years after the time when the comedy of the Female Orators is supposed to have been acted.

ΠΡΟΝΟΜΟΣ ΗΤΑΕΙ ΔΙΟΤΡΕΦΗΣ ΗΡΧΕ.

The following is the easternmost inscription, or that opposite to the right hand of the spectator :

Ο ΔΕΜΟΣ ΕΧΟΡΗΓΕΙ ΠΥΘΑΡΑΤΟΣ ΗΡΧΕΝ
ΑΓΩΝΟΘΗΤΗΣ ΘΡΑΣΥΚΛΗΣ ΘΡΑΣΥΛΛΟΥ ΔΕΚΕΛΑΕΕΥΣ
ΠΑΝΔΑΙΟΝΟΣ ΑΝΔΡΩΝ ΕΝΙΚΑ
ΝΙΚΟΚΛΗΣ ΑΜΒΡΑΚΙΩΤΗΣ ΗΤΑΕΙ
ΛΥΣΙΠΠΟΣ ΑΡΚΑΣ ΕΔΙΔΑΣΚΕ

The people gave the games, Pytharatus was Archon,
Thrasycles the son of Thrasyllus, a Decelian, was Agonothetes,
The men of the tribe of Pandion got the victory,
Nicocles the Ambracian performed on the flute,
Lysippus the Arcadian composed the piece.

Over this building, but higher up the rock, stand two columns of different heights : the diameter of the tallest measures four feet two inches and two-tenths ; of the other, three feet and four-tenths of an inch. They have never made part of any building, but are each of them insulated, and have evidently been erected for the sole purpose of supporting a tripod, for so the form of their capitals plainly shews. They are triangular, like that of the flower on the dome of the monument of Lycrates in our first volume, and like that have cavities sunk in their upper surface at each of their angles ; in which cavities, there can be no doubt, were fixed the feet of the tripods they supported. These capitals are of uncommon forms ; but, though adorned with foliage and volutes, are not to be admired for any extraordinary elegance of invention, or delicacy of workmanship.

On the plinth of the eastern and tallest of these columns is inscribed ΣΤΡΑΤΟΝΕΙΚΟΣ, probably the name of the person who dedicated the tripod ; but as the name of the Archon is wanting, its date cannot be ascertained, unless we suppose it erected in the year of anarchy, that is, in the first of the XCIVth Olympiad : for even at that disastrous period the Athenians seem to have solemnized their festivals, and to have indulged themselves in their accustomed amusements. Suidas mentions a tragic poet named Diogenes, some of whose productions, as we may judge by his mode of expression, were exhibited at that time.

More such columns we may suppose to have been erected in the same range. To satisfy myself in this particular, I climbed so high up the rock, that some Turks in the fortress took umbrage at it, and by dropping down stones from the top of the wall, several of which were large, and fell very near me, obliged me to a precipitate retreat.

To give a more distinct and comprehensive idea of the Choragic games of the Athenians, I find it necessary to relate some particulars concerning them, in addition to those I have already collected, as well in this chapter as in the fourth chapter of our first volume ; and to this I am the rather induced, as the mode of conducting these games exhibits a specimen, not altogether uninteresting, of ancient manners.

It

It should be observed, that the greater *Dionysia*, or festival of *Bacchus*, was celebrated by the Athenians with extraordinary magnificence. Tragedies and comedies were then exhibited in the theatre; and hymns in honour of *Bacchus*, accompanied with flutes, were chanted by the chorus in the Odeum. On this occasion each of the Athenian tribes (they were ten in number) appointed a *Choragus*, an office attended with considerable expence, as we may infer from what *Plutarch* has said in his disquisition *whether the Athenians were more illustrious for their military achievements, or their progress in science*. When the festival drew near, an emulous contention arose among the *Choragi*, which sometimes proceeded to great violence, each striving to excel his competitors, and to obtain the tripod, which was the prize gained by that *Choragus* to whom the victory should be adjudged (*g*). His disbursements did not finish with his victory; there still remained for him the charge of dedicating the tripod he had won (*h*); and probably that of erecting a little edifice or temple on which to place it, such as I have described in the present chapter, and in chapter the fourth of our first volume. Thus *Nicias* is said to have erected a temple whereon to place the tripods he had won. (See vol. I. p. 30, note *g*.) Nor shall we wonder that the honour of gaining a tripod was so anxiously and earnestly contended for; since, thus won and dedicated, it became a family honour, and was appealed to as an authentic testimony of the merit and virtue of the person who obtained it; as we learn from *Isæus* (*i*), in his oration concerning the inheritance of *Apolodorus*, where he thus addresses his judges: "What office did he not completely fill? what sum was he not the first to contribute? in what part of his duty was he deficient? Being *Choragus*, he obtained the prize with the chorus of boys which he gave; and yonder tripod remains a monument of his liberality on that occasion." And again, in his oration concerning the inheritance of *Dicaægenes*, he says: "Yet our ancestors, O Judges! who first acquired this estate, and left it to their descendants, were *Choragi* in all the choric games; they contributed liberally to the expences of the war, and continually had the command of the triremes which they equipped. Of these noble acts, the consecrated offerings with which they were able, from what remained of their fortune, to decorate the temples, are no less undeniable proofs than they are lasting monuments of their virtue; for they dedicated in the Temple of *Bacchus* the tripods, which, being *Choragi* and victorious, they bore away from their competitors, those also in the *Pythium*, and in the *Acropolis*, &c." I should however observe, that sometimes the public defrayed the expence of the chorus, as appears by two of the inscriptions on this monument. There is a passage quoted from *Paufanias* in our first volume, p. 30, from which we must conclude that these monuments were numerous. He there tells us of a place in Athens called the *Tripods*, with

(*g*) Oft have the jocund Nymphs, to *Bacchus* sacred,
Join'd in the ivy-bearing chorus
Of the *Acamantic* tribe, shouting joyous
The *Dithyrambic* hymn; oft have they shaded
With fillets, and with wreaths of fresh-blown roses,
Th' anointed trusses of the skilful songsters,
Who dedicate this tripod, and who won
This witness of their *Bacchic* victory.
What these men sang, *Antigones* compos'd;
Argive *Ariflon* swell'd th' harmonious strain
With *Doric* symphonies, sweetly transfusing
His musical breath thro' pipes of clearest tone.
The son of *Strabo*, *Hipponeus*, gave
This cyclic chorus of rich melody;
He, in the chariot of the *Graces* borne,
Receiv'd from them this splendid victory,
And amongst men a celebrated name:
So will'd each Muse divine, with v'lets crown'd.

Anthologia, Brunk, tom. I. p. 147.

This ancient epigram of *Simonides* celebrates a victory of the same species with those recorded by the inscriptions on this building: and if we combine it with what has been already said on the subject, we

must conclude, that, in solemnizing the festival of the *Dionysia*, the cyclic choruses of the several Athenian tribes, bearing thyrsus's entwined with ivy, and having garlands with ivy on their heads, had each chanted their *Dithyrambic* hymn, and that the victory in this instance, as in some which preceded it, had been adjudged to the chorus of the tribe *Acamantis*, who, crowned with roses, bore off the tripod they have won to the place on which they are to dedicate it, singing perhaps these verses by the way, not improbably what *Julius Pollux* calls the *tripodophoric* song. See *Onomast.* lib. IV. c. vii.

(*h*) "Under the same *Archon* (*Glauceippos*) I was again a *Choragus*, and provided a chorus of men on the *Dionysian* festival. Here "I was victor; and in this chorus, together with the charge of dedicating my tripods, I expended five thousand drachmæ," *Lyfias*, quoted in p. 30 of our first volume, note *f*.

"And he (*Andocides*) was a *Choragus* for his tribe, in the *dithyrambic* (*Dionysian*) games; and having obtained the victory, dedicated his tripod in a lofty situation opposite the *Porinus* *Selinus*," *Plutarch*, in the *Lives of the Ten Orators*.

(*i*) See the *Greek Orators*, published at Leipzig, in 1773, by the care of *J. Jacobus Reiske*, vol. VII. p. 113 and p. 187.

temples

temples in it; not great ones, I imagine, as the printed copies have it, but Choragic temples: for on them, he says, stand tripods well worth seeing, although they are of brass. Harpocration mentions a treatise written by Heliodorus, describing these Choragic tripods of Athens, and cites it to prove that Onetor had been a Choragus.

P L A T E I.

A view of this monument, as it appears at present. The distant mountain is part of Hymettus. Nearer in the shade, directly under the highest point of Hymettus, is the church of St. George the Alexandrian. The little building still nearer, with a cupola, is the church of *Hagia Parasceve*. Between this and the rock appears at some distance a metochi, or farm, belonging to the convent of Hagio Afomato. The eastern end of the fourth side of the Acropolis occupies the left-hand side of the view. The rock on which it was built is lower here than in any other part of its circuit. Against the rock stands the Choragic monument of Thrasyllus and Thrasycles; near which three Greeks are waiting the arrival of the *Pappas*, attended by a boy who carries a wax-candle, followed by a man and a woman leading a child, who, with those already mentioned, made his whole congregation. Higher up on the rock stand the two columns with triangular capitals. On each side the monument the rude rock has been chiselled into a regular surface, that other little buildings, which (I imagine) were also Choragic monuments, might be conveniently placed against it.

Over the head of the Greek who is sitting down to wait the coming of the *Pappas*, is the fundal, which makes part of the head-piece of this chapter: immediately below it is the hollow which, I imagine, points out the situation of the Odeum of Pericles. This Odeum has sometimes been confounded with that of Herodes: I rather imagine them to have been two distinct buildings; for Pausanias, in his account of Attica, mentions the Odeum of Athens (*h*), and tells us, that the statues of the Ptolemies and of Pyrrhus were placed before it. He then proceeds, in his usual manner, to relate their history; and, after a very long digression, resumes the subject of the Odeum, which he then enters; and amongst other things he saw there, but which he does not enumerate, he takes notice of an excellent statue of Bacchus; afterwards, in his Achaïcs, he acquaints us, that in his description of Athens he did not make any mention of the Odeum of Regilla, though it was the most magnificent of any in Greece, because Herodes had not begun to build it at the time he wrote that description.

P L A T E II.

Fig. I. The ground plan of the grotto, and of the monument placed before it.
Fig. II: The plan of the part above the cornice,

P L A T E III.

The elevation of the front of the monument.

P L A T E IV.

The capital and entablature.

(*h*) Pausanias, Attic. c. vii. p. 20.

P L A T E V.

Fig. I. The profile of the part above the cornice.

Fig. II. The section of that part through the middle of the steps on which the statue is seated.

Fig. III. The base of the taller of the two columns with triangular capitals.

Fig. IV. The base of the lesser.

P L A T E VI.

The statue on the top of the monument. The head and arms are wanting, they were originally separate pieces of marble mortised on to the body; this must have facilitated their removal, or their ruin. I have ventured to restore the head, since without it the reader would not so readily have formed a just idea of the elegance of this figure. What is principally remarkable in her dress is the lion's skin which is girt round her; what other insignia may have distinguished her are now lost. May not the sculptor have intended by this statue to personify *Decelia*, the demos or town of the *Choragus* who dedicated the building? or perhaps the tribe of *Hippothontis*, as *Decelia* was a demos belonging to that tribe, and as the victory recorded in the more ancient inscription was obtained by the men of that tribe? But in whatsoever manner this may be determined, it cannot be doubted but that a tripod was the prize obtained by *Thrasyllus* in this contest. It was of course dedicated by him with the accustomed solemnity, and fixed on some conspicuous part of this building. I am of opinion, that the tripod thus won was placed in the hands of the figure we are speaking of, and supported on her knee; and that two other tripods, the prizes won when *Thrasycles* the son of *Thrasyllus* was *Agonothetes*, were also placed on the same building, over their respective inscriptions: that is, one on each side the above-mentioned figure.

Thus I have hazarded my conjectures on this statue.—A different opinion has however been advanced by that very ingenious and learned traveller *Doctor Chandler*, who has supposed it was probably intended to represent *Niobe*. (See his *Travels in Greece*, p. 64.) My reason for not adopting his opinion is, that among the excellent sculptures in the *Medicean gardens* at *Rome*, there is a celebrated statue of *Niobe*, the attitude and countenance of which are wonderfully expressive of her anguish at the sight of her slaughtered children, and her apprehensions for those who survive.

The *Athenian* statue, on the contrary, is seated with some dignity, and appears to be in a state of perfect tranquillity. What gives additional force to my objection is the lion's skin already mentioned, girt round her in a particular manner, apparently intended to characterize the person or thing represented: the ancient painters and sculptors were scrupulously attentive to these discriminative symbols; but a lion's skin does not make any part of the dress of the *Medicean Niobe*.

At the bottom of the page above-cited is the following note: "If it be conjectured that this figure represented a tribe, the answer is, that no instance of such personification has been produced.—*Pausanias* may be cited, as mentioning statues or pictures of the people; but this is a mis-translation. *Demos* was an *Athenian* of singular beauty, the son of *Pyrilampes* a friend of *Pericles*." *Meursius*, *Pop. Att.*

This note, we see, is intended to secure the claim of *Niobe* to the statue in question, in the first part, by guarding the reader against an opinion that it might possibly be the personification of an *Athenian* tribe. I do not recollect that this business of a tribe has hitherto been discussed, or that any former author has expressed his belief or disbelief of such personification; though, in truth,

truth, the poets, painters, and sculptors of ancient Greece were so addicted to allegory and personification, that he must be a bold man who will at present venture to pronounce of any ideal being, *This the ancients have never personified!* The latter part of this note, as far as I can understand it, asserts, that whenever the word Demos is used by Pausanias to express the subject of a picture, or a statue, it is not an allegorical representation of the Athenian people that is meant, but a figure of Demos the son of Pyrilampes; and for this we are referred to Meursius. Here it must be observed, that Pausanias, in his description of Attica, has mentioned no more than three representations of a Demos, and only one of these is supposed by Meursius to be the figure of Demos the son of Pyrilampes; this was a statue in the Piræus, the work of Leochares (*l*). Now if we compare the time in which Demos lived with that of the artist who made the statue, this opinion, though it has the learned Meursius for its author, will appear liable to objection; for Leochares was one of the sculptors employed to adorn the sepulchre of Mausolus, and that prince died in the fourth year of the CVIth Olympiad (*m*). The same artist afterwards formed the statues of Philip of Macedon, Alexander the Great, and others of that family: they were of ivory and gold, and were placed in the Philippium, a magnificent building erected at Olympia (*n*) by Philip, after the battle of Chæronæa, won by him in the third year of the CXth Olympiad. On the other hand, we find that Pericles died in the fourth year of the LXXXVIIth Olympiad (*o*), that is, about seventy-six years before the death of Mausolus, and more than ninety before the battle of Chæronæa. It cannot therefore be supposed, that Leochares made a statue of Demos during the life of Pericles; neither does it seem probable, that, so many years after his death, his favourite was honoured with a public statue, the work of this eminent sculptor. May we not more reasonably conclude, that the figure we speak of was a personification of the Piræus, the Attic demos in which it was placed, the most celebrated port of the Athenians, the receptacle of their navy, and the center of their commerce? The next figure which Pausanias has described by this ambiguous word Demos was painted in a portico at Athens (*p*); the entire picture represented Theseus with Democracy and a Demos, generally understood to be allegorical figures, the one of popular government, the other of the Athenian people: and in truth it seems perfectly absurd to suppose that a portrait of the son of Pyrilampes was introduced there. For Pausanias explains the picture by telling us, it shews that Theseus established a certain degree of equality amongst the Athenians, though the common opinion was, that it represented Theseus surrendering the administration of public affairs into the hands of the people, and instituting the Democratic form of government they continued to enjoy.

The last mention Pausanias makes of a Demos represented by a statue, was the work of Lyson (*q*): it was placed in the council-hall of the Five Hundred, where the most important deliberations of the state were held. This statue was accompanied by two others, one representing Jupiter, the giver of salutary councils, the other was Apollo. The portraits of their law-givers were also painted here; and in all this there appears the strictest propriety, provided we allow the statue of the Demos to be a personification of the people: but there will surely appear something ridiculous in it, if we figure to ourselves this venerable senate, introducing among such company, and into this place of solemn debate, the statue of a youth distinguished for nothing but his beauty and his having been the minion of Pericles. I may add to this, what is indeed more conclusive than all I have said, Pliny acquaints us in unequivocal terms, that a representation of the Athenian people (*r*) was painted by Aristolaus, and another by Parrhasius.

From

(*l*) Pausan. Attica, c. i. p. 4.

(*m*) Diodorus Siculus, lib. XVI. c. vii. death of Mausolus; and c. viii. death of Artemisia.

(*n*) Pausan. Ellac. c. xx. p. 429.

(*o*) Thucyd. lib. II. c. lxxv.

(*p*) Pausan. Attic. c. iii. p. 9.

(*q*) Pausan. Attic. c. iii. p. 10.

(*r*) Pausan. filius et discipulus Aristolaus, e severissimis pictoribus

From all this I must conclude, that Demos, spoken of as a statue or a picture, does not, as the note intimates, always mean the beautiful Athenian, the son of Pyrilampes; but that, on the contrary, it never means him, nor any other. It was always an allegorical representation, either of the people collectively, or of some particular Demos or Attic township; just as we see at present statues and pictures personifying the cities of Venice, Florence, Antwerp, London, Amsterdam, &c. or as the figure of Britannia is understood to represent the state of Britain.

Fait, cujus sunt Epaminondas, Pericles, Medea, Virtus, Theſeus, imago Atticæ plebis, &c. Plin. Nat. Hist. lib. XXXV. c. xi.

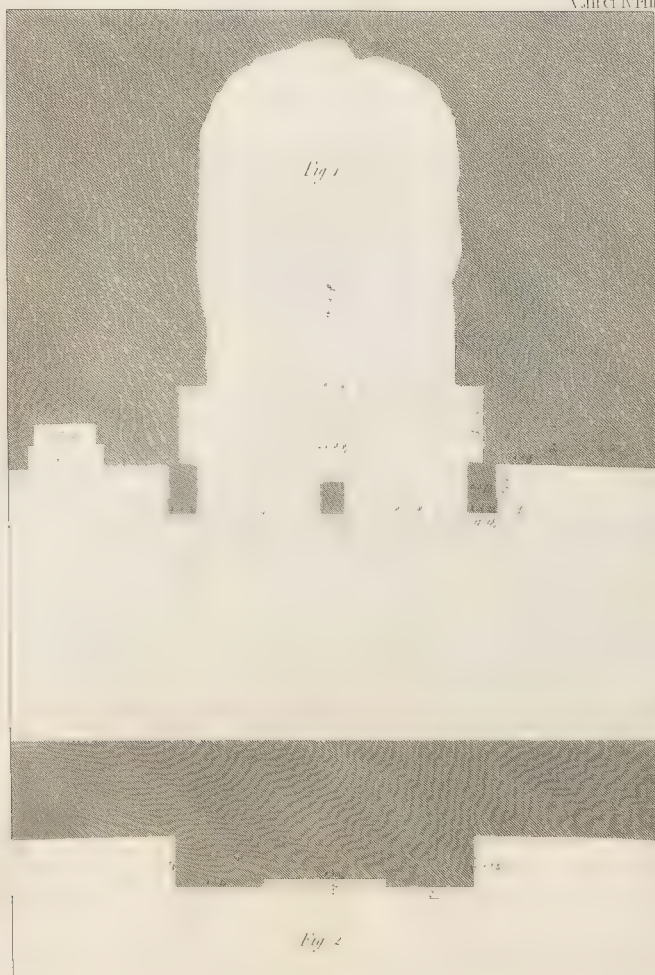
Aristobolus, the son and disciple of Pausias, was classed among the most correct painters: of his hand are Epaminondas, Pericles, Medea, Virtus, Theſeus, the representation of the Athenian people, &c. This last seems to be that second mentioned by Pausanias.

The Demos painted by Parrhasius celebrated for its ingenuity, was a satirical performance, ridiculing the variable and inconstant humour of the Athenians: we do not read they were offended at it. Plin. lib. XXXV. c. xi.





Building at the University of California, Berkeley



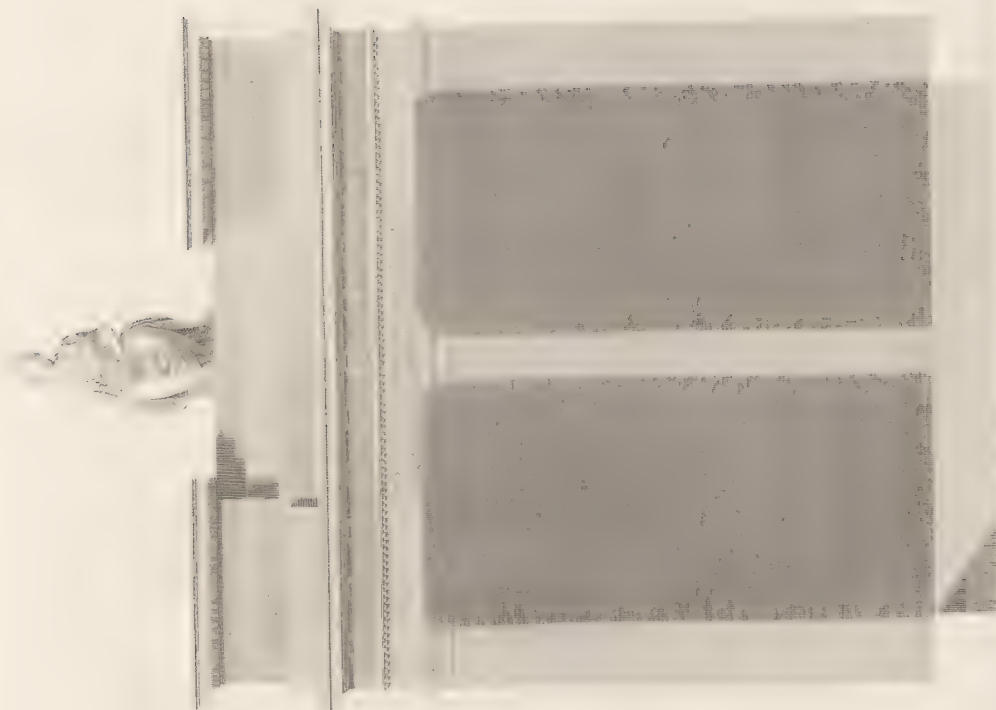
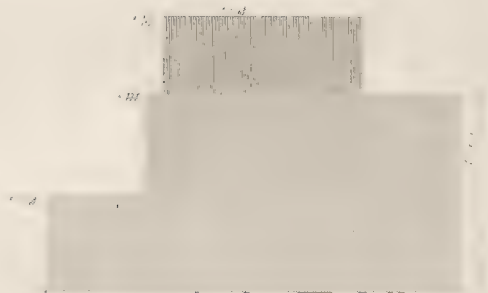


Fig. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



Plat. d. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

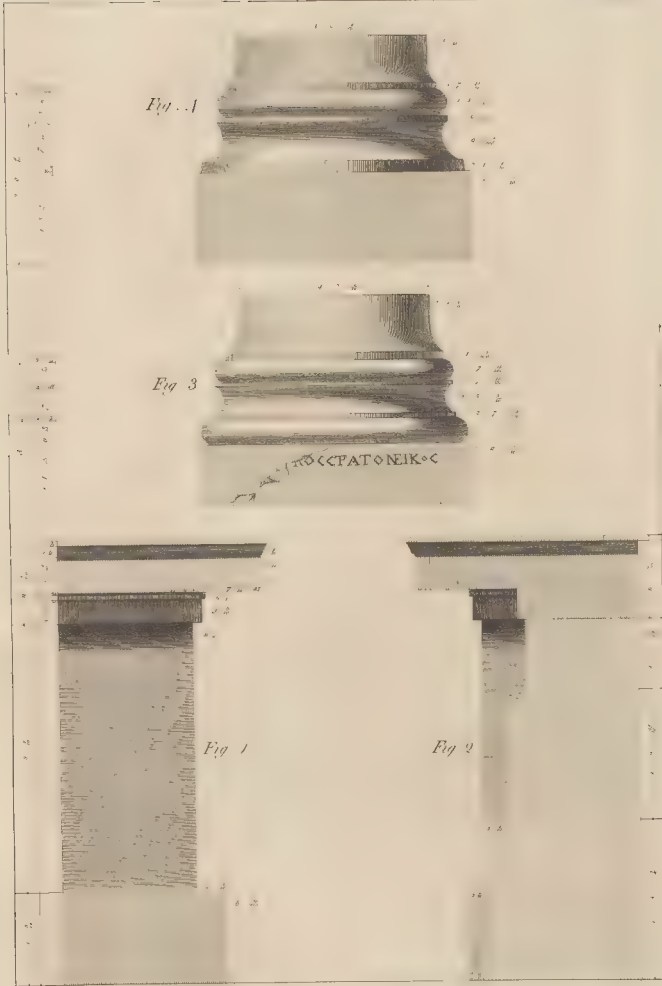


Fig. 1. Column of the Temple of Apollo at Delphi.





C H A P T E R V.

Of the Propylæa.

THE ignominious death of Bechir (a), the Kiflar-Aga, happened while Mr. Revett and I were at Athens; and the disturbances it occasioned in several parts of the Turkish empire, extended to that place. The Vaiwode or Governor there, who was a creature of this Bechir, on receiving the news of his patron's fate, fled precipitately from the city, but was pursued, and brought back a prisoner. Another Vaiwode was appointed, who soon rendered himself odious by his tyranny and rapacity.

Having been guilty of many enormities, a deputation of the principal inhabitants waited on him, with a remonstrance against his exactions, many of whom he caused to be murdered on the spot; those who escaped were instantly joined by the discontented, who formed a numerous body, and with great fury attacked the tyrant in his palace, to which, after a sharp contest, they set fire. The Vaiwode fought his way through the incensed multitude, and took refuge in the fortress, where he was closely besieged; till on the arrival of some troops sent by the Bashaw of Negropont to quiet these commotions, he was delivered up to them a prisoner, and carried off in chains.

The commencement of these disturbances alarmed and interrupted us; and the insolent rapacity of our consul, a Greek, in whose house we lodged, drove us from Athens before we had completed all we had intended to perform; for there still remained the Propylæa and the Arch of Adrian to examine and delineate: of these we more particularly regretted the Propylæa.

(a) Bekir, the Kiflar Aga, or chief of the black eunuchs, and favourite of Sultan Mahmud, was a black slave, native of Bornio, about thirty-three years of age. This slave, ignorant and in the highest degree daring, avaricious, and insolent, governed the Turkish empire during the space of six years almost without controul. The Sultan was at last constrained to sacrifice him to the resentment of his people: he

was put to death, and his body for three days lay naked on the sea-shore, exposed to public view, and public execration.

It seems proper in this place to observe, that the revenues of Attica belong to the Kiflar Aga, being part of his appenage, and that the Vaiwode is appointed by him.

The elegant and learned Society of Dilettanti, in the year 1764, employed Messieurs Revett, Pars, and Chandler, to visit and describe some of the most celebrated antiquities of Asia Minor. A specimen of what they performed there was published soon after their return (b); a work which does great honour to the good taste and liberality of the Society, and to the abilities of the artists they employed.

From Asia Minor the above-named gentlemen, in their way homeward, passed through Attica and the Peloponnesus. At Athens they stopped for some time, and made drawings of several antiquities, which, during my expedition to that city with Mr. Revett, in the year 1751, we had been prevented from attempting. These drawings being the property of the Dilettanti, it is owing to the generosity of that learned and liberal Society, that this second volume is enriched with the Propylæa, and that it now contains every example of ancient art and magnificence which is at present to be found in the Acropolis of Athens.

The architectural plates are engraved from drawings, the accuracy of which will not be doubted, when it is known they were made by my old fellow-traveller Mr. Revett. The basso relievo are copied from very elegant sketches designed by the late Mr. Pars, whose premature death, while he assiduously cultivated at Rome a most promising genius, will make his loss long regretted by those who shall see his works. The view of the Propylæa is engraved from a drawing also made by Mr. Pars on the spot.

As I was not present at the admeasurements taken, and the researches made there by those gentlemen, I have little opportunity of saying any thing new on the subject, or of making any remark that has not already appeared in the relations of other travellers. The prints form the valuable part of this chapter: in my attempt to illustrate them I shall principally have recourse to Meursius, who, in his treatise on the Acropolis of Athens (c), has with his accustomed diligence collected from ancient authors many particulars belonging to this building: such of his quotations as apply most aptly to the subject I shall here transcribe, beginning, as he does, with Pausanias, who says, "There is only one entrance to the Acropolis, it being in every remaining part of its circuit a precipice, and fortified with strong walls. This entrance was fronted by a magnificent building, called the Propylæa, covered with roofs of white marble, which surpassed for beauty, and the dimensions of the marble, all that he had before seen."

Meursius next informs us from Plutarch (d), that this building was begun during the administration of Pericles, and that it was finished in five years, Mnesicles being the architect. He afterwards cites Harpocration (e), by whom we are told, the Propylæa were begun when Euthymenes was Archon (f), Mnesicles being the architect; that the building was finished in five years, at the expence of two thousand and twelve talents (or very nearly 464,000*l.* sterling); and that the gates were five by which you entered the Acropolis.

Before the Propylæa stand two lofty piers, on each of which was placed an equestrian statue. Pausanias, speaking of them, says, he is not clear whether they represented the sons of Xenophon, or whether they were fancy-figures placed there merely for ornament. It should however be observed, that whatever might originally have been the intention of these figures, one of them appears,

(b) *IONIAN ANTIQUITIES*, &c. by R. Chandler, M.A.F.S.A. N. Revett, architect, and W. Pars, painter.

(c) *Mythologia Græca* lib. de Arce Athenarum, c. vi.

(d) Plutarch, in the life of Pericles.

(e) *In voce Propylæa*.

(f) Euthymenes was Archon in the fourth year of the LXXXVth Olympiad, or 435 years before Christ.

by an inscription still legible, to have been transferred to M. Agrippa (g'), as the other probably was to Augustus: a mode of flattery not unfrequently, and we may therefore suppose not unsuccessfully, practised by the Athenians, in their state of humiliation under the Roman government.

On the right of the Propylæa was the temple of Victory without Wings, whence is a prospect of the sea: from this place it was said that Ægeus threw himself down headlong, and died (b). On the left of the Propylæa was an edifice adorned with paintings, the work of Polygnotus, of which, says Pausanias, though some are effaced by time, there still remained Diomedes and Ulysses, the one bearing off the bow and arrows of Philoctetes from Lemnos, the other the Palladium from Troy. There were also Orestes slaying Ægisthus, and Pylades encountering the sons of Nauplius, who come to succour Ægisthus; Polyxena at the sepulchre of Achilles, about to be sacrificed; and Ulysses addressing himself to Nausicaa and her maidens, as described by Homer. Several other pictures in the same place are described by Pausanias.

These three contiguous buildings originally formed one front, occupying the whole breadth of the rock from side to side at its western end, so that the only admission into the Acropolis was through the middle building, the five gates of which are still remaining, and prove it to have been the Propylæa. Here we must suppose the Hermes Propylæus was placed, and perhaps the Graces, a piece of sculpture by the hand of Socrates, in which that celebrated philosopher, deviating from the practice of the sculptors who preceded him, had represented them not naked, but clothed. Other sculptures are also mentioned by Pausanias that seem to have decorated this stately entrance.

When the Turks seized on Athens, they added to the fortifications two batteries, which occupy all the space between the piers abovementioned, and entirely conceal the ancient approach. They moreover closed up, with walls very rudely wrought, the space between the six columns in front of this building, which by that means was sufficiently secured, and became their principal magazine of military stores. The ancient entrance into the Acropolis being thus shut up, the present entrance was opened, by demolishing the back part of the edifice decorated with the paintings just before mentioned: so that when Wheeler and Spon entered the Acropolis, it was not by the way Pausanias has described, but by the present road; and of consequence the Propylæa, with the two contiguous buildings, were on their left hand, and a little Ionic temple, now utterly demolished, was on their right: this last therefore they, adverting to the words of Pausanias already quoted in note b, mistook for the temple of Victory without Wings (i), when it should rather seem to have been one of the buildings noticed by Pausanias in his way from the temple of Æsculapius to the Propylæa: for although the present fortifications enclose the spot it stood on, it was not within the ancient walls

(g)

Ο ΔΗΜΟΣ
ΜΑΡΚΟΝ ΑΓΡΙΠΠΑΝ
ΑΘΗΝΑΙΩΝ
ΤΡΙΣ ΨΗΦΟΝ ΤΟΝ ΓΑΙΟΥ
ΕΥΕΡΕΤΗΝ.

See Dr. Chandler's Travels in Greece, p. 43, and his Inscript. Ant. p. 52. A very learned friend has suggested to me, that instead of ΤΟΝ ΓΑΙΟΥ we should read ΤΟΝ ΕΥΑΙΟΥ, which is indeed, as he observed, almost invariably the common formula.

(b) Τὸ ἐν ὑπερῷον ἐστὶ δὲ ἄλλο, Νῆα, ἢ ἄλλοις καὶ.

Pauf. Attic. c. xxii. p. 52.

On the right of the Propylæa is the temple of Victory without Wings.

Ægeus, they say, cast himself down from hence, and expired, at the sight of the black sails, which his son Theseus forgot to change, when having slain the Minotaur, he returned victorious from Crete. In memory of the event, a temple was afterwards erected here, and a figure

of Victory was placed in it: this figure, contrary to the usual practice, was represented without wings, because the fame of this exploit did not arrive at Athens before Theseus himself who had achieved it.

(i) After we had passed this gate we were quite without the Acropolis, where the first thing we observed was a little temple on our right hand, which we knew to be that dedicated to Victory without Wings: it is built of white marble, with one end near the wall.—It is not above fifteen feet long, and eight or nine broad, but of white marble, with channelled pillars of the Doric (he should have said Ionic) order. The architrave (he should have said frieze) has a basso-relievo on it of little figures well cut. Wheeler, p. 358.

Spon is more correct, when, speaking of this temple, he says, "Ce temple est d'ordre Ionique, avec de petites colonnes cannelées, et la frise chargée d'un bas-relief de petites figures d'excellente main." He had before said, "Ce petit temple est donc celui que Pausanias appelle le temple de la Victoire sans Ailes." Spon, tome II. p. 130.

of

of the Acropolis, but in the situation where Ulpian seems to place the temple of Aglauros (*k*). It has been adorned with basso relievos on the frieze, the remaining fragments of which are copied in the two last plates of this chapter; the first of which represents the battle of the Athenians and the Amazons, the other an encounter of armed men, in which several are slain: in this last no particulars are expressed that can enable us to decide what historical fact it refers to, though perhaps it may be the battle in which Eumolpus and his son were slain. The subjects of these sculptures are such as we should not have expected to find on a temple dedicated to a lady, but the story of Aglauros, as given by Ulpian, will perhaps show them to have been ornaments not destitute of propriety in that place.

She was a heroine: for when the Athenians were engaged in an unsuccessful war, and the oracle of Apollo pronounced, that if any one would freely suffer death for the prosperity of the city, it should ensure success to their arms. On this Aglauros voluntarily cast herself down the precipice, on the brink of which this temple was afterwards erected to her honour, and generously gave her life to save her country. Here it was that every Athenian youth, when arrived to a certain age, took a solemn oath to lay down his life in defence of his country, its religion, and its laws, whenever occasion should require it, taking to witness Aglauros, Enyalios, Mars, and Jupiter.

I am aware of the confusion and contradictions we find in the different relations of this very ancient legendary tale concerning Aglauros, which, like others current among the Athenians, was doubtless meant to inculcate the duty of sacrificing every consideration, and life itself, for the public good. Here it has no other business than to ascertain the situation of the temple of Aglauros, which it seems pretty clearly to point out.

P L A T E I.

A view of the Propylæa, and the two contiguous buildings, in their present state, taken from the situation of the little Ionic temple of Aglauros, marked D in the following plate.

The building on the left hand is the temple of Victory Apteros; that in the middle is the portico of six columns; and that on the right is the building which was decorated with the paintings of Polygnotus.

P L A T E II.

The plan of the Propylæa.

A. The Propylæa properly so called; a, b, c, d, e, the five gates or entrances into the Acropolis.

B. The temple of Victory without Wings.

C. The edifice anciently adorned with the paintings of Polygnotus.

(1) Πλάτωνος ἱστορίαι, ὅτι Ἐκδοκὴς ἱερὰν ἔσχετο τὴν ἐν τῇ Προπυλαίων καὶ τοῦ ἱεροῦ τῆς Ἀκροπόλεως, ἀπὸ τῆς ἀριστερῆς πύλης τοῦ ἱεροῦ. ὁ πλάτων ἱστορίας αὐτῆς ἐκδοκὴς ἐστὶν ἱστορία. Ἐπὶ τῇ γὰρ ἱστορίᾳ ἐν τῇ τέρει. ὅτι ἀπὸ τῆς ἀριστερῆς πύλης τοῦ ἱεροῦ ἐκδοκὴς αὐτῆς πύλη ἐστὶν ἱστορία.

Ulpianus in Demosth. de falsa leg.

The learned Dr. Chandler (Travels in Greece, p. 40) says, that Wheeler and Spon, not attending enough to the passage in Pausanias he

has quoted, and to which they refer, have mistaken one wing for the other, substituting the right and left of the human body for the right and left of the Propylæa. But in this the Doctor himself is mistaken; it was the little Ionic temple above mentioned which they mistook for the temple of Victory without Wings,—and the Propylæa, which some have called the arsenal of Lycurgus, Spon supposes to be the building adorned with paintings: Wheeler indeed, after expressing his doubts on that head, surmises that it was the Propylæa.

D. The

D. The vestiges of the little temple of Aglauros, mistaken by Wheler and Spon for the temple of Victory without Wings.

E. The pier on which an inscription is still visible in honour of M. Agrippa: it anciently supported an equestrian statue.

F. The pier on which another equestrian statue has been placed. On this Dr. Chandler has with great probability supposed an inscription was made in honour of Augustus.

~ ~ ~. The present way to the interior part of the Acropolis. By this way Wheler and Spon, and all modern travellers, must have entered.

P L A T E III.

The elevation of the Propylæa.

The temple of Victory without Wings; and,

The edifice formerly decorated with paintings.

P L A T E IV.

The section of the Propylæa, with the front of the temple of Victory, and the pier on which the inscription in honour of M. Agrippa may yet, though not without some difficulty, be traced.

P L A T E V.

The flank of the Propylæa, with a transverse section of the temple of Victory. Some traces of a building formerly adjoining to it, and the elevation of the pier inscribed to Agrippa.

P L A T E VI.

Fig. I. The capital, architrave, and frieze of the front columns.

Fig. II. The upper part of the shaft of the Ionic columns.

Fig. III. The external cornice on the north side of this building.

P L A T E VII.

Fig. I. The profile of the capital, on a larger scale.

Fig. II. Section of the annulets and fluting, on a still larger scale.

Fig. III. Section of the beams which supported the soffite.

Fig. IV. A piece of external cornice, which perhaps was on the south side.

Fig. V. Cornice on the east side of the temple.

P L A T E VIII.

Fig. I. The capital of one of the antæ, with a section of the architrave and frieze.

Fig. II. The profile of the capital, on a larger scale.

Vol. II.

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PLATE

P L A T E IX.

Fig. I. The capital of one of the antæ, and the entablature of the temple of Victory without Wings.

Fig. II. Profile of ditto.

P L A T E X.

Fig. I. Pilasters on each side the windows within the temple of Victory.

Fig. II. Section of the aforefaid pilasters.

P L A T E XI.

Fig. I. Half the capital of the columns belonging to the portico of the temple of Victory.

Fig. II. Section of the cornice on the wall connecting the Propylæa with the temple of Victory without Wings, and the temple opposite to it.

Fig. III. The capital and base of the pillar inscribed to M. Agrippa, on which stood an equestrian statue.

P L A T E XII.

Two pieces of baso relievos, which appear to have belonged to the little Ionic temple above mentioned. The one represents a combat between the Athenians and Amazons. The other is also a combat; but I do not see any circumstance introduced that may point out who are the parties engaged.

P L A T E XIII.

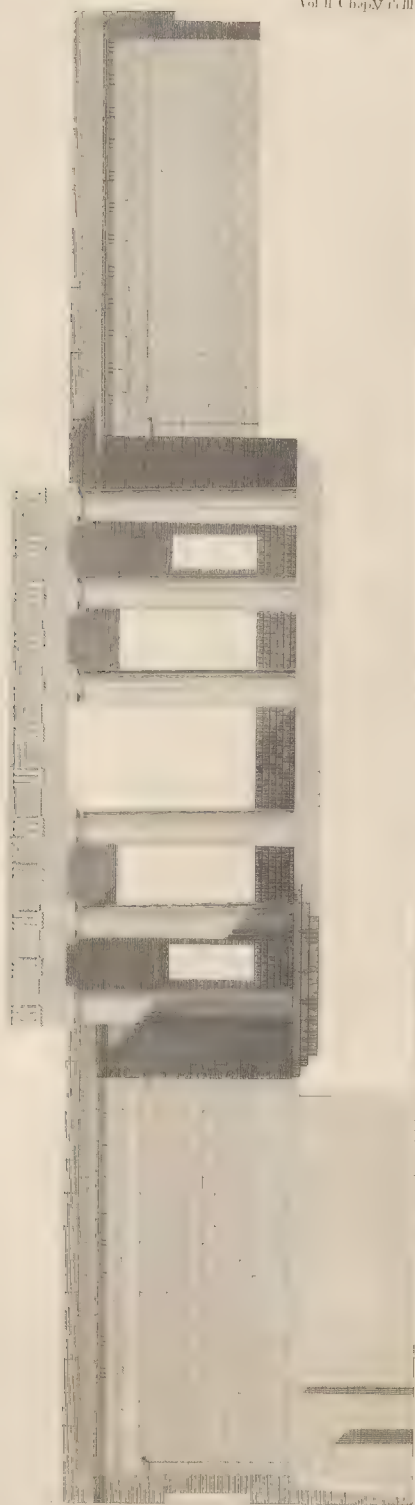
A continuation of the baso relievos in the foregoing plate.

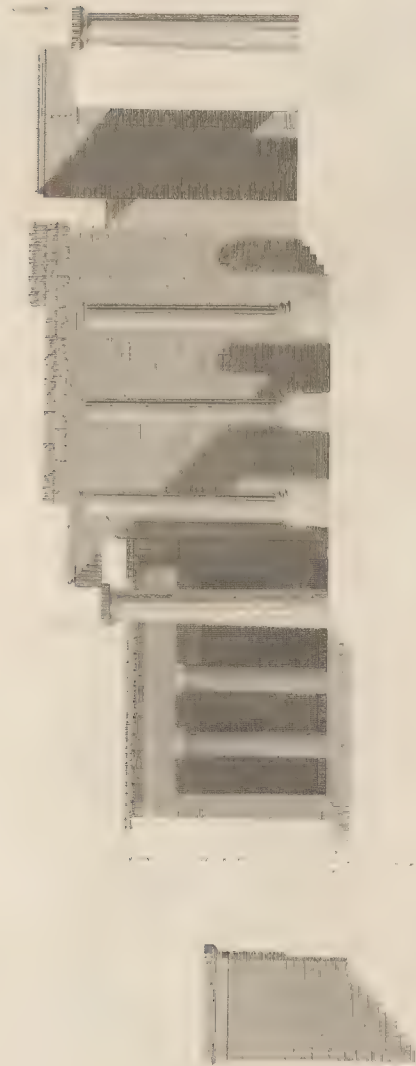


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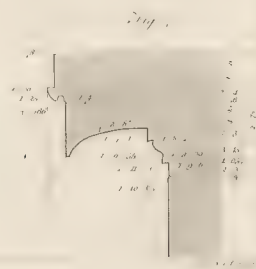
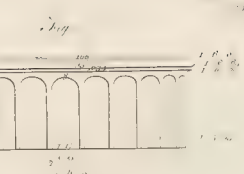
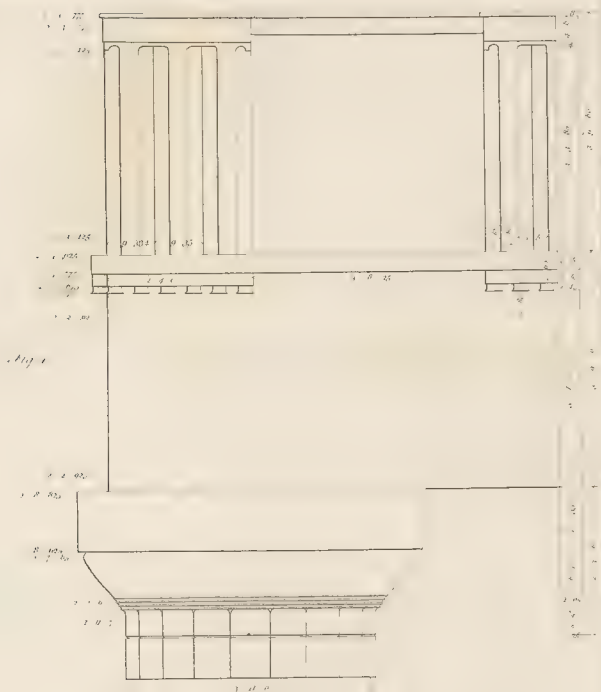


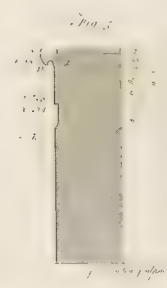
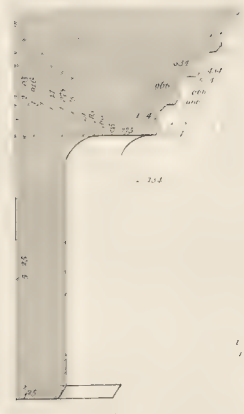
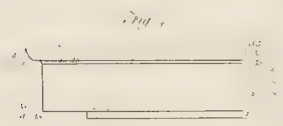


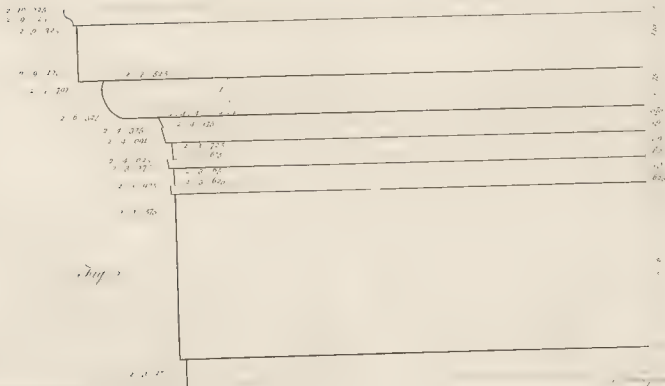
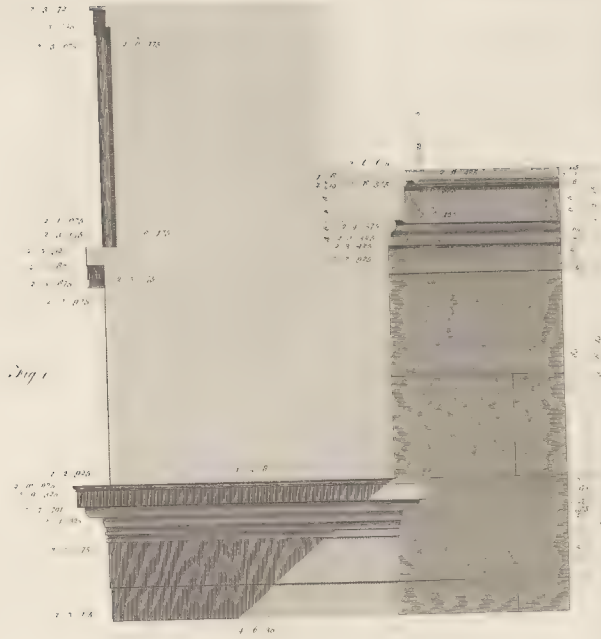


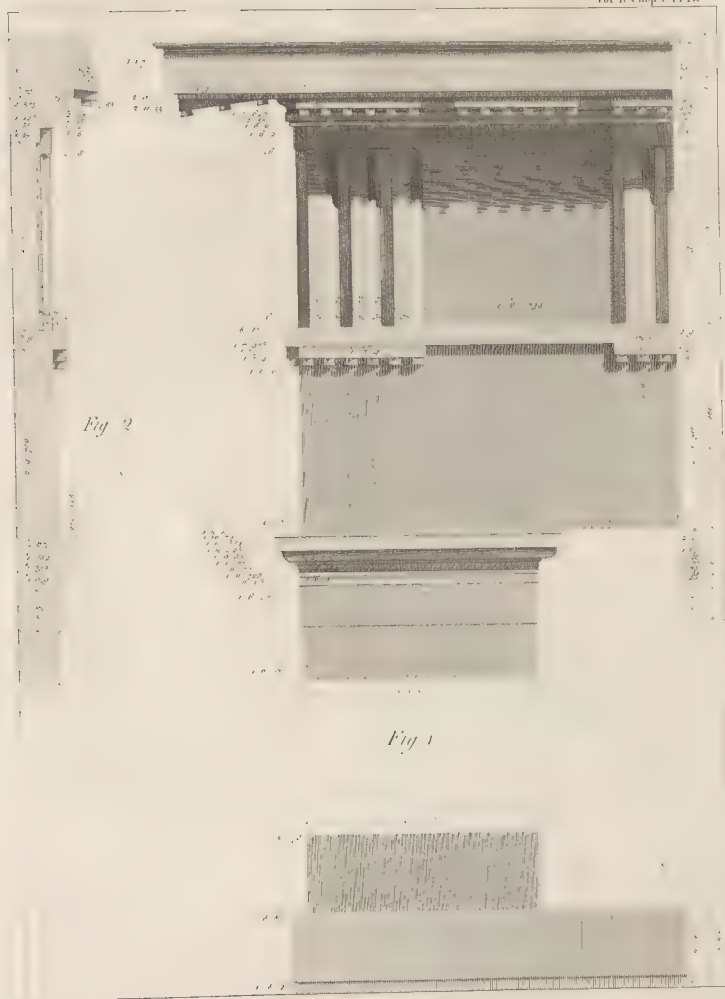












Palazzo degli Arciduchi, Vienna, Austria



Fig 2,

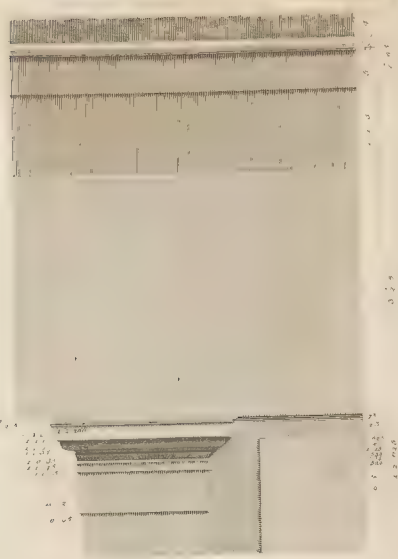
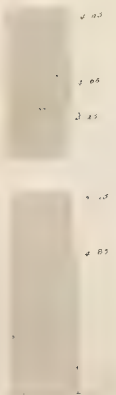
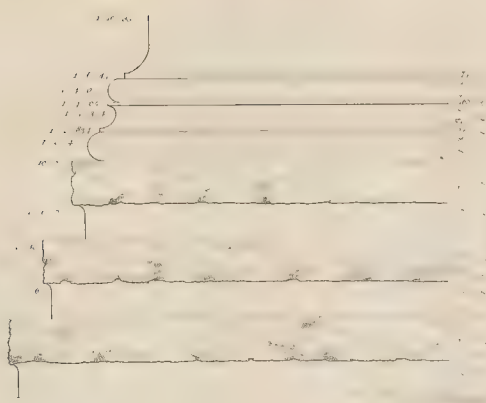
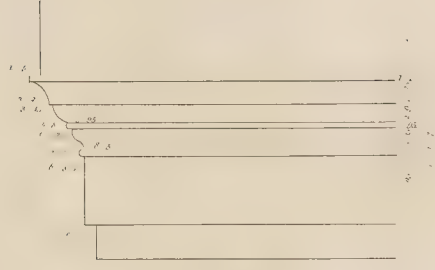
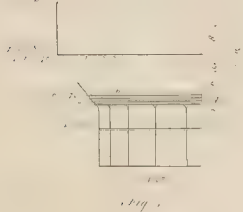
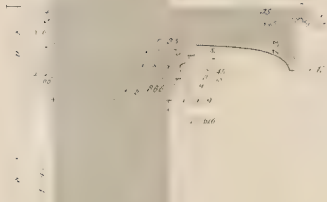


Fig 1,



Part of a fixed standard in the air at the 100 ft level







Relief sculpture from the temple of Apollo at Delphi.

A N

E X P L A N A T I O N

O F T H E

V I G N E T T E S

I N T H I S

S E C O N D V O L U M E.

THE vignette on the title-page exhibits medals of three Attic demos's or townships, Marathon, Præfæ, and Rhamnus; the principal is that of Marathon. On the face of this medal is the head of Minerva, particularly remarkable for that her helmet is fashioned into the portrait of the God Pan, to whose assistance the Athenians gratefully attributed a share of their success against the Persians in the glorious battle of Marathon. On the reverse of this medal is the owl, so frequent on the medals of Athens: it is encompassed by a garland of olive. On one side of the owl is the letter M, and on the other is the letter A, which, I am persuaded, were meant to indicate the name of the demos, where this medal was coined.

It is remarkable, that near Marathon there is a cavern or grotto sacred to Pan, which is mentioned by Pausanias, described by Dr. Chandler, and celebrated in a Greek epigram published by Mr. Spence in his Polymetis.

The other two medals have induced me to make a digression touching the situation of the demos's where they were coined.

On the eastern coast of Attica, looking towards the Cyclades and the Ægean sea, is the entrance of a spacious haven, which, by a long narrow ridge of rock, stretching nearly east and west, is separated into two commodious harbours. That towards the north, into which you first enter, is called Porto Raphti, probably the ancient Alai Araphonides. The other harbour, now called Præfæ, was apparently the ancient Præfæ: some scattered fragments of ruin on the southern shore, point out its former situation. From this place Erischthon, who was the son of Cecrops, and who first occupied Delos, and built the temple of Apollo there, sailed in the ship Theoris with presents to that divinity; and returning from one of his expeditions there, died at sea, and was buried at Præfæ, where he had a monument erected to him, as Pausanias relates; and here likewise was a temple of Apollo, where the mystical presents from the Hyperboreans were annually received, and were transmitted in the Theoris from hence to Delos.

In

In the left-hand corner of the vignette is the face of a medal which I suppose coined at Prasæ: on it is a head of Cybele crowned with towers, whence I am induced to believe, that a temple of this Goddess also was here, although Pausanias has omitted to mention it. On the reverse of this medal, which is in the right-hand corner, is impressed a ship, probably the *Theoris*: over it are the characters ΠΡΑΣ, apparently meant to express the name of this harbour.

I might have observed in the beginning of this article, that on entering the northern harbour our attention was excited by two small insolated rocks, on each of which is a mutilated statue of pure white marble; indeed so mutilated and defaced, that I was unable to satisfy myself what divinities they were intended to represent. The largest, which is really of colossal size, has probably been a Neptune, or an Apollo, although at present it is ridiculously called O Raphti, or the Taylor. The figure on the other rock is much less: it represents a female, but whether a Thetis or a Diana, it is called E Raphti Poula, or the Taylor's Daughter; and both probably owe their present name to the demos Araphen, formerly situated, I suppose, on the shore of this harbour.

The little medal in the middle of this lower range is impressed with a monogram formed like an R, and with a sprig of buckthorn, which in my medal was but badly preserved. This, I suppose, was coined at Rhamnus, a demos on this eastern coast, celebrated for a beautiful temple and statue of Nemesis, the ruins of which are yet to be seen, and occupy a considerable space, although not one column is erect, nor one stone in its place; all is at present prostrate on the ground, and appears as if an earthquake had overthrown it.

The HEAD PIECE of the FIRST CHAPTER is composed of five Athenian medals. That in the middle is generally supposed to have relation to the Panathenaic festival, and the games celebrated on occasion of that solemnity. The Minerva to the right of this answers so exactly to the description Pausanias has given of the statue of that Goddess made by Phidias of ivory and gold, and erected in the Parthenon (*a*), a description of which temple occupies the whole of this chapter, I thought it by no means an unfuitable part of this ornament, and it strengthens the opinion, that the figures we see impressed on the reverses of the medals of Athens, represent some statue held in veneration in that city: thus the figure to the left of the middle is perhaps the Minerva Promachas. Of the medals on the extremities it is scarce necessary to say, they are heads of Minerva.

Two ancient inscriptions form the TAIL PIECE of this chapter. The uppermost is in honour of a young lady named Apollodora, who had officiated in the Panathenaic festival as one of the young virgins called Cannephoroi, from their being employed in that solemnity to carry the mysterious baskets out of the Acropolis, and place them in another temple at some distance, whence they returned with other baskets, which they delivered to the priests in the Parthenon, after which they were dismissed from farther attendance in the temple, and returned home to their family. On the dismissal of this young lady she appears to have been honoured with this inscription, and perhaps with a statue, by a decree of the senate and people of Athens.

The other inscription is much the more ancient: it seems to be an inventory of certain costly and sacred offerings deposited in the treasury of Minerva, and delivered, by the treasurer whose office was expired, to his successor in office.

(a) The statue of Minerva stands erect, in a garment reaching to her feet, on her breast is a Medusa's head made of ivory, and with a shield is at her feet, and near the spear is a serpent, which you may suppose is Erichthonius, Victory about four cubits high, in her hand she holds a spear, a

THE HEAD PIECE to the SECOND CHAPTER exhibits five Athenian medals. That in the middle represents the contention between Neptune and Minerva. On the right of this is seen the golden lamp, which was made by Callimachus, and placed in the temple of Minerva Polias. Towards the left is the small crooked olive-tree, called Pankyphos, which grew in the temple of Pandrosus. The Jupiter on the left of this is perhaps the statue of Jupiter Herceus, before which was placed the altar casually prophaned by a bitch leaping on it, as mentioned by Philochorus. On the other extremity, next the right-hand, is another Minerva.

THE TAIL PIECE is composed of various subjects. In the upper part are the reverses of three Athenian medals: the first represents a Jupiter Fulminans; the second a Ceres, in a chariot drawn by winged serpents, and bearing in her hand a lighted torch; and the third a Minerva, producing the Pankyphos in the Pandroseum. Under these is the sarcophagus of Butes, a priest of Minerva and Neptune: this was found among the ruins in the temple of Erechtheus. Pandion, the fifth king of Athens, had two sons, twins, Erechtheus and Butes. Erechtheus, on the death of his father, succeeded to the kingdom; and Butes was made the priest of Minerva and Neptune: this priesthood remained hereditary in his family, which was one of the most illustrious of Athens. Under this sarcophagus is placed another marble, found near the temple of Minerva Polias: it has perhaps been an altar dedicated to Ceres and Proserpine, by Fabius the torch-bearer, an office of great dignity and importance at the celebration of the Eleusinian mysteries, and his person was held in great reverence.

THE HEAD PIECE to the THIRD CHAPTER represents a Bacchanalian dance (*b*), copied from an elegant marble basso relievo found amongst the ruins of the theatre of Bacchus in Athens, and brought from thence to the house of Signor Nicolo Logotheti, our consul at that place, where we lodged during the greatest part of our stay at Athens: at the extremities are a Lyra and a vase, copied from marble fragments, nearly three feet square, inserted in a wall near the theatre.

THE TAIL PIECE represents Minerva in the action of casting away her flutes; the satyr Marfyas appears to observe the transaction. This story is told by Apollodorus, lib. i. c. 4; but more particularly by Hyginus, fab. 165, nearly as follows:

Minerva, they say, invented flutes, and having performed on them at a banquet of the Gods, was ridiculed by Juno and Venus for the puffed cheeks and unsightly countenance that accompanied her performance. The Goddesses, suspecting they might have cause for their mirth, retired to a fountain in the wood on mount Ida, and, while she played on her flutes, viewed her image in the water, and there saw she had actually deserved their mockery. On this she angrily cast her flutes away, imprecating severe vengeance on whoever should find them. Marfyas unluckily picked them up, and, applying himself to practice on them, was so much delighted with their sound, and so vain of his own performance on them, that he dared challenge Apollo himself to a trial of skill. The Muses were appointed judges of the contest; Marfyas was vanquished, and for his presumption bound to a pine-tree, and consigned to a Scythian, by whom he was freed alive, &c.

THE HEAD PIECE to the FOURTH CHAPTER is copied from a fragment of the frieze of a Choric monument. Other fragments of this frieze are seen at Athens, in which these figures of winged

(*b*) The Bacchus on the chest of Cypselus was figured with a beard; he held a goblet in his hand, and was dressed in a garment reaching to his feet. See Pausanias, *Ellic.* i. 416.

youths, bearing alternately vases and tripods, are repeated, without any variation in their form or attitude.

On the extremities are delineations of an ancient sun-dial, still remaining nearly in its original situation, placed on the rock of the Acropolis, near this Choragic monument. *a, a*, marks the equinoctial; *b, b*, the summer solstice; and *c, c*, the winter solstice.

The TAIL PIECE is copied from a ruined basso relievo. The figures represent a man and woman supporting a tripod, which, we may suppose, was the prize won by a chorus given at their joint expence,

The HEAD PIECE to the FIFTH CHAPTER is engraved from a drawing which was affixed to the plan of the Propylæa, and was undoubtedly intended by Mr. Stuart for the head piece of that chapter; but he has left no description of it. The original sketch is in a book containing many other sketches that he copied from ancient basso relievos remaining at Athens; and over it is written, *Agio Nicolo Tenaas*; so that he probably met with it in a Greek church of that name.

The medals on each side are Athenian. That on the left-hand bears the representation of the Acropolis, the Propylæa, the Parthenon, and the colossal statue of Minerva made by Phidias from the spoils at Marathon: the crest of the helmet and the point of the spear of this statue were seen at sea (as Pausanias relates) by those who sailed from Sunium. Below appears the grotto mentioned at (c), p. 5, in the description of the Acropolis. The statue of Pan which was placed in this grotto supported a trophy (see Lucian's dialogue between Mercury and Pan). He was thus represented by the Athenians, because they imagined he assisted them at the battle of Marathon, and contributed greatly to the victory they obtained there, by diffusing terror throughout the Persian army. The medal on the right-hand represents the statue of Hecate, by Alcamenes, the disciple of Phidias, which stood near the temple of Victory Apteros.

The TAIL PIECE exhibits the portrait of that illustrious statesman Pericles, who governed Athens with surpassing wisdom and valour during the space of forty years, and adorned the city with its most stately edifices, the Parthenon, the Propylæa, the Odeum, the long walls, &c. This is copied from a fine antique bust in the collection of Mr. Townley, who with great liberality has permitted an engraving of it to be made for the use of this work.

The following was omitted in its place:

The TAIL PIECE to the description of the Acropolis is copied from a marble mentioned by Wheler and Spon, as noted at (k) in that description. We found it still remaining in the place where they saw it, inserted in the wall over the third gate we passed through after entering the outwork of the fortress. It seems to be a sepulchral monument, representing a deceased husband and his wife meeting after their death in the Elysian shades.

